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THESIS

THE CONTRIBUTION OF ITALIAN LITERATURE TOWARDS THE UNIFICATION OF ITALY

Submitted by:

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THE CONTRIBUTION OF ITALIAN LITERATURE TOWARDS THE UNIFICATION OF ITALY

Not so long ago (1848) a famous Austrian diplomat,(1) Metternick, in speaking of Italy labeled her "simply a geographical expression" (l'espressione geografica), and a French(2) poet named Italy "the land of the dead" (la terra dei morti). In less than three quarters of a century "l'espressione geografica" has become a glorious and national unity, and in acquiring her enviable position, Italy proved to the world the fallaciousness of the French poet's judgment.

The story of Italy's Risorgimento and her realization of a national unity reads like a fairy tale; miraculous, indeed, when it is remembered that from the fall of the Roman Empire until the middle of the past century, Italy was the victim of the greed and conquest of barbarous tribes, who, after despoiling and oppressing her people, rendered any conception of an United Italy a thought both puerile and impossible by dividing her into so many fragmental parts.

As in physics, every effect is the result of cause, so is this also true in history. The wonderous deeds of time are traceable to men and their actions. So that in the beginning of

(1) "L'Italia Moderna 1750-1923" by Pietro Orsi page 114 5th Edition Ulrico Hoepli, Milano 1923

(2) "Oeuvres Diverses d'Alphonse Lamartine" Le dernier chant du Pelerinage d'Harold. page 155 Tome I - Bruxelles - Louis Hauma et Com. 1836.

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Italy's rebirth, contributing factors included an ideal and action in pursuance of that ideal. This is true among all historical events of the world. Illustrative of this is the American Revolution in 1774 and the French Revolution in 1789 which revolts were succeeded by the recognition of the ideals of democracy which were the principles fought for. It would be difficult to explain Italy's Risorgimento were it not a fact that a United Kingdom was wanted and resolved by a persistently assertative Italian conscience. It was that fine conscience which provoked events and deeds that weighed the balance of Italy's destiny more than the victories obtained in battles or diplomatic clashes. Indubitably, to build that Italian conscience or morale, literature displayed an indefatigable activity through the centuries, both in rousing the populace to the ideals of glory and power whenever this spirit was seeminly weakening and in tempering this nationalistic sentiment.

When United Italy was an established fact, in his autobiography, Garibaldi wrote; "Gia' buona parte di questa Italia la si deve ai poeti." This statement is not flattery but an undeniable truth, and should a computation be made in numerical figures as to the debt that Italy owes her literary men, which would include not only the poets but also writers of prose who had the song of Italian aspirations in their hearts, a substantial portion of Italy would rightfully belong to those writers of verse and prose in just settlement of this debt.

Therefore it is of major importance to study the development and effect of this national conscience. Through Italian literature from its earliest stage, there is discernable the slow but continuous and gradual evolution of Italianism and Nationalism.

There are five divisable periods of Italian literature;

1. From Virgilio to Dante (70-1265)
2. From Dante to the French Revolution (1265-1789)
3. From the French Revolution to the Beginning of the Italian Insurrection (1789 - 1820-21)
4. From the beginning of the Italian Insurrection to the Capture of Rome (1820-21 - 1870)
5. From the Capture of Rome to the Acquisition of Fiume. (1870-1920)

These divisions are not indicative of political or military events but stages of development of the conception of Italianism and Nationalism. These determined periods are variable and not always exact and at times they also overlap each other.

I. From Virgil (70) to Dante (1265)

At this epoch the name of Italy, of Patria and of Nationality is vague and indeterminable. An exception to such indeterminableness is found in the works of the first and most illustrious of the Italian writers, Virgilio. He clearly defines the national aspirations of the Italians through the ages when in his principle work he has Eneid utter the significant phrase; "Italiam quaero patriam". (1) In the Middle Ages, when the Longobarbi (Long Beards) conquerors smashed any and all ideals of political unity, the continuity of Latin traditions in Italy was kept alive by rhetoricians, orators and students of the classics and of Roman law. They inherited the thought of an United Italy

(1) Virgilio - "Eneide" page 133, verse 380
Corpus poetarum Latinorum - Edidit: Iohannes Percival Postergate - Londini Sumptibus G. Bell et Fibrorum 1893.

both big and powerful from the writers of ancient Rome and transmitted it to future generations.

At about the beginning of the Middle Ages just when the peninsula was falling to decay, signs of Italianism were manifested. This was apparent in the letters of Gregorio il Grande (1) and by an anonymous author of Ravenna, who, at the end of the seventh century, wrote of this most noble patria "quae dicitur: Italia". When Italy stirred herself from the shackles of bondage induced in anticipation of liberty through the uprising of various cities in a common cause, the sentiment of Italianism seemed revived in the glory of the populace itself in its efforts to reestablish the spirit of Ancient Rome.

There were writers during this period who associated the name of Italy with the various vicissitudes of the people. So that when the Republic of Pisana assumed a war with the Saracens, who by their presence harassed the Italian coasts, an anonymous poet, in eulogy of the Pisani victory over the Saracens (1088), compared this achievement to that of the Romans and desired that not only Pisa but also the whole of Italy mourn the death of the hero, Ugo Visconti. (2) Later in 1114, when Pisa undertook to free Baleari from Saracen domination, the author of "liber Maiolichinus" conceived the enterprise like an "impresa

(1) Gregorii I Papae - Registrum Epistolarum, Letter No. 593 to the Emperor Maurizio - Eward and Hautman, Editors.

(2) Carmen Vittoria Pisanorum - E. du Merril - Poesies populares latines du moyen age page 23 Paris 1847.

nazionale" with Pisa representing the Italian nation. The poem commences with Pisa: "Pisani populi vires et bellica facta. The virile doings and acts of war of the people of Pisa and ends with the name of Italy. (1)

This sense of Italianism, vaguely and feebly felt, became clear and explicit during the war between the potent Federice Barbarossa and the Lega Lombarda. A contemporary historian, Romualdo di Salerno, relates how the representatives of the Lega, after the great victory of Legnano in 1177, came before Pope Alessandro III in Ferrara and asked him to speak to the Emperor in the name of all Italy (universa Italia), and they demonstrated to have fought "pro honore et libertate Italiae" and were disposed to accept peace with the emperor "Salve Italiae honore". (2) This sentiment of Italianism was much more emphasized in the writings of Buoncompagno da Signa, in which he maintains that Italy should not be a dependant of anyone and that Italy is not a province but lord of provinces: "domina provinciarum" (3)

When the second Lega was united to withstand the might of Federice II, "Tirteo della libera gesta", among the wonderful poets of epic narrators was a dialettical Piemontese author who wrote; "Lombardi guardatevi bene che non siate ridotti peggio che schiavi comprati, se non durate fermi. Sovvengavi dei valenti Baroni di Puglia, i quali nelle loro case non hanno ormai che dolore. Non vogliate amare la gente di Lamagna (Germania), non vi piaccia usare la sua compagnia; lungi da voi questi cani arrabbiati. Dio salvi Lom-

(1) Liber Maiolichinus de gentis pisanorum illustribus - Ed. C. Calisse Roma 1904.

(2) Romualdi Archiepiscopi Salermitani - in Muratori L. R. I. S. VIII Ct. 220.

(3) A. Gaudenzi - Buoncompagno da Signa Historia obsidionis Civitatis Anconitae.

bardia, Bologna e Milano e il loro consorti, e Brescia, e il mantovano, e i buoni Marchigiani si che niuno di loro sia servo." (1) With such noble thoughts towards Italianity, this Piemontese was the first poet in Italy with liberty as his ideal.

II. From Dante (1265) to the French Revolution (1265-1789)

In this period of about five centuries, the conception of a united Italy was perceived and instilled into the conscience and intelligence of men with high social standing and of reputed cleverness. The name Italy was not mentioned incidentally or as some vague entity but everything uttered was of Italy: her conditions, her aspirations, her destinies and her ideals. Deeply moved by events, poets, prose writers, philosophers and diplomats passionately wrote of these feelings. The ideals of an united and free Italy, free from all foreign domination, was still in the process of fermentation, but Italy had become a reality and to free her from the foreigners was the problem of the times. This was not easy to solve.

Dante Alighieri was the initiator of the name of Italy as national unity; he was the father of the Patria, the fore-runner of political risorgimento of Italy. Even at that time in his works he commenced to establish language as a character and symbol of nationalism (2), and declared that from his point of view the Italians were united in the great "legame della ragione". His sense of Italianism

(1) Giosue' Carducci - Prose. 1859-1903 Pag. 1348. Edizione definitiva Bologna-Niccolo Zanichelli. Editore.

(2) Dante Alighieri - DeVulgari Eloquenti vIII Page 383. in Le Opere di Dante Alighieri edited by Dr. E. Moore - revised by Paget Toynbee - 4 Ed. Oxford, University Press 1924.

was full of life; when in exile he wrote to sovereigns, senators, majors, marquis, counts and nations and signed all his letters "l'Umile Italiano, Dante Alighieri, il Fiorentino". Vindication of his Italianism came before his standing as a citizen of Firenze and rulers of the people were admonished that they were like "membri d'un solo corpo."

In "De vulgari Eloquentia" and "Divina Commedia", Dante conceives an Italy both geographically and culturally united from the Alps to Sicily; the cities of Istria were no less Italian than those in Lombardia and Toscana; the eastern limit was bounded by the gulf of Fuarnero: "Che Italia chiude e i suoi termini bagna". (1) The political unity of the various states of Italy was not as yet imagined by Dante.

According to medeival traditions, the regeneration d'Italia signified restoration of the universal empire of Rome. Dante adapted and interpreted that conception. He wished the regeneration dell'Impero to be like a Roman institution, an Italian right. He wished Italy not to be a servant but "donna di Provincie". In the letters which Dante addressed to princes and nations, especially to the restorator of the imperial power, Prince Germano Enrico di Lussemburgo, he clearly expressed his political ideals andhopes. In the first canto dell'Inferno, Dante depicts il veltro (symbol of the ideal emperor) who not only restrains the avarice of the wolf (la curia Romana) but also shows it to be "la salvazione d'Italia".

(1) Dante Alighieri La Divina Commedia - Inferno IX 114 Page 13
4th edition Oxford Universita' Press.

"Di quell'umile Italia fia salute....." (1)

It is so he pictures the emperor seated on his throne at Rome and beside him the Pontefice, spiritual head of the Catholic Church, but without temporal domination; Italy shall be included in this great Impero like all other nations, but she will be privileged in having her own king as a ruler.....because she is the garden of the Impero, the noblest region of Europe. (2) Dante's conception of nationalism and imperialism coincided, because according to his viewpoint, Rome was to be not only the capital of the Impero and the seat of the Papacy but also "Latial caput" (3) (The Latin capital), the heart of all Italy and should be revered by all Italians, like "la comune sorgente della vita civile". In "Convivio" and in "De Monarchia", Dante insistently depicts the Impero as necessary to the welfare of the world. (4)

These were the highest ideals of the greatest Italian poet. Without going into a critical analysis of that medieval political conception, generally, it is enough to say that Dante's ideal was the budding of a beautiful flower which bloomed as the Rivoluzione Italiana with Rome as its center. (5) (6)

(1) Dante Alighieri La Divina Commedia Inf. I 106 page 2 4th edition Oxford, nella Stamperia dell'Universita'.

(2) Dante Alighieri La Divina Commedia Purgatorio VI 105 page 60

(3) Dante Alighieri Epistola VIII Cardinalibus Italici Dantes de Florentia page 413 Same edition as above.

(4) Dante Alighieri Convivio IV 1 page 298
De Monarchia 70 page 344.

(5) L'Italia e la Civiltà' Pagine scelte e ordinate da Giovanni Bonacci Page 118-9 Ulrico Hoepli - Ed. Milano 1916

(6) Dante e l'Italia Conferenza di Pasquale Villari, nella Casa di Dante a Roma Page 23 Firenze G. Sansoni 1914

In the second half of the thirteenth century, there are numerous series of notable political lyrics. Fazio degli Uberti, a Florentine exile and grandfather of the Farinata that Dante saw in Inferno, composed a well-known song, "Di quel possi tu ber che bevve Crasso", in which he makes the Italian nation, herself, reprimand the degenerate, Cesare Carlo di Lussemburgo; "Sappi ch'io sono Italia che ti parlo", and declares that at a time not far distant, Italy shall no more overlook transgressions of the Germans, and calls on God, Himself, to take unto Him the cause of Italy and the Romans. (1)

In the famous "Canzona di Roma" by Bindo di Cione, from Siena, is pictured Italy as a persecuted lady with blond hair and dressed in mourning.....praying for succor from the Heavens above to rid her of the persistent tormentations. The remedy suggested for her troubles was only to be found when the Italians have accepted a lone king;

"Se Italia soggiace
A un solo Re"

And only then when she is lord of other provinces, can Italy ascend to higher honors and grandeurs;

"Canzone mia cerca in Italian giardino
Chiuso da monti e dal suo propio mare
E piu la' non passare." (2)

(1) Fazio degli Uberti, in Buoncompagno da Signa Historia obsidionis Anchonitae

(2) Bindo di Cione da Siena, in Rendiconti del Regio Istituto Lombardo Serie II Vol. 41 Page 471-90 Milano 1908

But the author who stood out preeminently and above all others aforementioned in the embryo conception of the name of Italy as a nation, and whose works clearly and most vividly brought out this ideal, was Petrarca (1304-1374). The most notable characteristic which rendered him so popular was his Italianism. "Dalla mia infanzia", he wrote, "io sono stato infiammato, al di sopra dei miei conterranei, di amore per il nome d'Italia". (1) An admirer of the latin classics, he was able to compose valuable works such as codicils, amendments, annotations, etc. In familiarizing himself with these great writers on ancient greco-latin supremacy, Petrarca concluded that up to that time, the Medieval Ages, he called foreigners "barbari" and Italians, "latin sangue gentile". He desired a restoration of ancient systems but this was not feasible on account of the corruptive practices of the time. His name was Petrarca and demanded that he be called Petrarca; he teasingly called his friends "Socrati" and "Leli" and they in turn gave him the nickname of "Cicerone". It was in such a light that the author of Rinnovamento was seen. Italy turned her back to the Medieval Ages and avowed herself a Roman and Latin people. (2)

Petrarca did not picture Italy merely as a garden of the Empire not as a desirable addition to Cesare Tedesco's empire, but he visualized in her a glorious Roman nation that extended from the Alps to the Sea. Even if it be true that the Italy Petrarca dreamed of was somewhat confused with the conception of an ancient Rome, it is also true he was the first to see a unity

(1) F. Petrarca in Bartoli A. Storia della Letteratura Italiana Vol. VII Page 135.

(2) Francesco DeSanctis Storia della letteratura Italiana Nuova Edizione Riveduta e corretta 3rd Edition Vol. I Page 209 - Napoli Alberto Morano Editore 1923.

of the state and the fatherland. Dante's Italy was nevertheless medieval. Petrarca's Italy - even though it was involved in a masterly way in the story of the Scipioni and the Gracchi - was in its finality a united and modern Italy, and whether he spoke of a monarchy or a republic, she was strictly and solely Italian. (1) He was in love with Italy and he dedicated his first canzone to her; to her beauty and health "pulchria pavens terrarum gloria". In seeing her inert and impotent he reproaches her; "che fan qui tante peregine spade?": and it is also in these verses that Carducci decried "Romanamente feroci";

"Cesare taccio che per ogni spiaggia
Fece l'erbe sanguigne
Di lor vene ove il nostro ferro." (2)

Furthermore, Petrarca saw the day in which the Italian people would prove itself worthy of its glorious past, when he said;

"Virtu' contro furore
Prendera' l'armi, e fia il combattere corto,
Che l'antico valore,
Negli Italici cor non e' ancor morto." (3)

(1) Pasquale Villari e la Civilta' Pagine scelte e ordinate da G. Bonacci. Page 178 and following. Ulrico Hoepli - Editore Libraio Milano 1916

(2) Francesco Petrarca Rime Page 435 I quattro poeti Italiani - Societa Editrice Fiorentina 1845.

(3) Francesco Petrarca Rime Page 436 I quattro poeti Italiani - Societa' Editrice Fiorentina 1845

Prophesizing, he saw the glorious epopee, the Italian Risorgimento.

Petrarca already felt the moral unification of the Italian people at that time. When the war between Venice and Genoa broke out, he reminded the contenders that they were Italians, who instead of exposing themselves to the danger of a fraticidal warfare they should have joined arms "contro il forestiere". (1) To the Doge of Venice, he wrote; "Se c'e' qualche rispetto lasciato dal nome latino, ricordate che quelli la di sui rovina state preparando sono vostri fratelli."

In the famous canzone, "Italia mia", the sentiment of love and patriotism was so strong and appealing, that it earned for him the leading rank among those who prepared and fostered the awakening of the Italian conscience and spirit. "Qui non c' e' piu il Guelfo o Ghibellino, non il romano o il fiorentino; ci e' l'Italia che si sente ancora regina delle Nazioni; ci e' l'Italiano che parla con orgoglio di una razza superiore e, ricorda Mario come se fosse vissuto l'altro ieri e quella storia; ci e' la viva impressione di quel mondo classico sul poeta che ivi trova i suoi antenati e cerca di nuovo l'Italia potente e gloriosa; l'Italia di Mario. L'orgoglio Nazionale e l'odio dei barbari e' il motivo della canzone, lo spirito che vi alita dentro". (2)

In the redemption of Italy, Petrarca placed his hopes first in the Monarchia degli Angioni, represented by Roberto di Napoli, then

(1) Francesco De Sanctis Storia della letteratura Italiana Vol. I Page 209-210

(2) Francesco De Sanctis Storia della letteratura Italiana Vol. I Page 210.

in Cola di Rienzo - (see the canzone: "Spirito gentil che quelle membra reggi", and the dissertations that have been made on the statue of the Cavaliere whom all Italy honors which is to be placed on Monte Tarpeo: Thoughtful more of others than of himself.)- then in the Sacro Romano Impero, represented by Carlo Lussembergo, and then in the Papa Angelico, Urbano V. (1)

Towards the end of the thirteenth century, sentiments of Italianism and necessity of an Italian redemption were most notably accentuated. Through the works of Gian Galeazzo Visconti, Italians hoped for that redemption. The poets hailed him as chosen by Providence to accomplish Italy's destiny.

Francesco Vannozza, Paduano poet, composed a song of eight sonnets in 1388; in them Italy, herself, paid homage to the leaders of the Longobarbi, saluted Gian Galeazzo Visconti as the Messiah, and these sonnets end with a chorus singing the voice of Rome. (2)

Later, the Senese Simone Serdini wrote a song addressed to this same Visconti, exhorting him in the name of every true Italian to take the crown of Italy. (3)

In 1400 there were other brave thinkers who wrote of Italy. As is well known, this was the historical period characterized

(1) Francesco Petrarca, in Bartoli Adolfo I primi due secoli della Letteratura Page 180-90 Milano Casa Editrice F. Vallardi 1880

(2) Francesco Vannozzo in E. Levi Francesco Vannozzo e la lirica nelle corti Lombarde durante la seconda metà del Secolo XIV Firenze 1908

(3) Simone Serdini - in Volpi Rime di trecentisti minori Page 220-225 Firenze 1907

with the word "Risorgimento" because, as it is put in Cantu's "Storia Letteraria"; "tutte le classi parvero d'accordo a ridestare la cultura classica, dissotterrarne i monumenti, ad imitarne non solo lo stile, ma i costumi.....ripudiando cio' che all'antichita' non appartenesse." (1) In the various states that were formed, the family de' Medici, di Firenze, directed the general political policies, and there existed almost the idea of a federation based and supported on the sentiment of Romanita' d'Italia.

Francesco Barbaro, when defending Brescia, made constant appeals for Italian liberty declaring that he was endeavoring mightily to do his duty towards her. (2) Pio II exclaimed in his "Commentarii": "Io voglio aiutarti, o Italia al di là di ogni mio potere affinche tu non sopporti piu' alcun Signore." (3) And Giovanni Pantano, the great Latin poet, who was at the head of the government under Re Aragonesi di Napoli, foresaw a future United Italy under a sole government, and he solemnly averred that only then could peace be attained. (4)

When, in that fatal year, 1494, Lodovico Sforza prepared to ally himself against the French, against Ferdinando di Napoli,

(1) Cesare Cantu' - Storia della Letteratura Vol. I Page 175

(2) Francesco Barbaro in R. Sabbatini - Centotrenta lettere inedite di F. B. Page 92 and following Salerno 1884.

(3) Pio II Commentarii IV Page 192 Rome 1584

(4) G. Pontano - in G. P. e i suoi tempi, di C. M. Tallarico, Page 726, Napoli 1874.

Pantano wrote to the aged Ferrante to warn him of the imminent calamity to Italy. He continually mentioned an Italian peace, an Italian tranquility and a united Italy. His influence in the Corte di Napoli was remarkable for the sense of Italianism it produced. This was illustrated in that while Lodovico Sforza answered the exhortings of Fiorentini ambassadors who appealed in the name of Italy: "Ma voi mi parlate pure di questa Italia e io mai la vidi in viso" (1), Re Alfonso d'Aragona, to save his throne, continued his thought of Italianism that he inherited from Pantano, by addressing the whole nation: "Io ho preso le armi non per me stesso solo, ma per la nazione Italiana, affinche passa essere governata da Italiani e non da forestieri." (2)

Benedetto Cariteo, also known as Gareth, at the time of the invasion of Carlo VIII in an ode exhorted the Italian princes to drive out the French:

"Quall'odio, qual furore, qual 'ira immane
Quai pianete maligni
Han vostre voglie unite, hor si divise
Quali crudelta' vi move, o spirti insigni
O anime Italiane
A dare il latin sangue a genti invise?" (3)

(1) P. Villari Niccolo' Macchiavelli e i suoi tempi II Ediz. Milano 1912-14 App. I Doc. I Codice Avagonese - Ed. Trinchera Vol II Parte II a.

(2) G. Pantano - in Atti dell'Accademia Pontiana XXXVII Page 53 Napoli 1907

(3) Le Rime di Bendetto Gareth II Page 179 and following Ed. E. Percopo - Napoli 1892

Matteo Mario Boiardo (1434-1494), in his "Orlando Innamorato", in the last canto he has Boiardo, who is mortally wounded, utter with anxiety the destiny of his own country:

"Mentre che io canto, o Dio Redentore,
vedo l'Italia tutta fiamma e fuoco,
Per questi Galli che con gran valore
vengon per disertar non so che loco" (1)

In "Orlando Furioso", Lodovico Ariosto (1474-1533) spoke directly to Italy and other nations and reproached them for taking up arms against brothers. He remonstrated:

"voi gente ispana, e voi gente di Francia
volgete altrove, e voi, Svizzeri, il piede
E voi, Tedeschi, a far piu degno acquisto;
Che quanto qui cercate ed gia' di Cristo". (2)

In 1500, the large monarchies of Europe became consolidated; and Italy, which had her federal arrangements but had not yet been constituted into a nation, created her moral unity through literature. She revealed this creation in her classics and in the Italianism of her language. Francesco Maria Molza (1489-1554) in writings admonished Italy to vindicate the olden glory and said that she could no longer remain under the cowardly yoke of

(1) Matteo Mario Boiardo - Orlando Innamorato Revised by Fusco Costero - 3rd Edition Milano - Sonsogno 1888

(2) Lodovico Ariosto - Orlando Furioso - preceduta da alcuni pensieri di V. Gioberti Canto XXXIII 3rd Ediz. Firenze - Le Monnier 1888.

Spain and Germany:

"Non potra' molto, il latin sangue adorno.
Sotto giogo si vil rimaner preso
Lo qual piu` volte alteramente ha scosso" (1)

Teofilo Folengo (1491-1554), or as others call him, Merlino Coccaio, published in 1517, seventeen books of Baldus a poem in macaronic latin, and in 1527 published "l'Orlandino", a poem of 8 cantos in octave verse. In them, after having expressed all his admiration for Italy, he blamed France and Spain for ravaging Italy and added:

"Che se non fusser le gran parti in quella
Dominerebbe il mondo, Italia bella,"

and he curses those who abet the foreigner in Italy. (2)

Giovanni Guidiccioni (1500-1541) in his celebrated sonnets, exhorts Italy to be conscious of herself, and in remembrance of the glorious past, to draw up her strength and redeem her liberty:

"Degna nutrice delle chiare genti,
Ch'ai di men foschi trionfar del mondo;
Albergo gia` di lei fido e giocondo,
Or di lacrime triste e di lamenti;
Come posso udir io le tue dolenti
Voci, o mirar, senza dolor profondo,
Tante tue pompe e tanti pregi spenti?
Tal cosi ancella, maesta' riserbi
E si dentro al mio cor suona il tuo nome
Ch'i tuoi sparsi vestigi inchino e adoro

(1) Francesco Maria Molza in Giosue' Garducci Primavera e Fiore della Lirica Page 219 Vol I Sansoni - Firenze

(2) Teofilo Folengo in Opere Italiane, Ed. U. Renda Scrittori d'Italia Orlandino II 59, 14 Bari 1911

Che fu a vederti in tanti onor superbi
Seder reina, e incoronata d'oro
Le gloriose e venerabil chiome?" (1)

A clear and explicit conception of the political unity of Italy was proclaimed by the greatest practical and positive genius that Italy had had, Nicolo' Macchiavelli (1469-1527),

"Tanti Nomini nullum par elogium"

is the epigraph carved on his tomb in S. Croce at Firenze; because as a matter of fact mere words fall far short of describing his greatness and his merits towards his native country. With this profound and acute analytical sense of discernment, he saw the failings of Italy, provoked generally by license and by the foreigner as the immediate cause.

In the temporal power in Italy he saw a system of government both absurd and ignoble. To fight this power and to free Italy from the foreigners, he fought and wrote, adopting the war cry of Giulio II, "fuori i barbari d'Italia". He invoked a redeemer, an Italian prince, who like Teseo, or Ciro, or Mose' or Romolo would reorganize her. He was convinced that to reorganize a state required the work of one head and to govern her required the work of all.

In dangerous times the Romans named a dictator. At the height of Macchiavellian corruption nothing could be seen to deliver the people but a dictatorship (this is the present Mussolini theory);(2)

(1) Giovanni Guidiccioni in Torraca - Manuale della Letteratura Italiana Page 223 Vol. II
III Ediz. Firenze G. C. Sansoni Ed. 1895.

(2) Francesco DeSanctis Storia della Letteratura Italiana.
Page 74-77 Vol. II ~~Nuova Edizione riveduta~~
1923-Napoli Alberto Morano, Editor New revised edition.

"Cercando un principe la gloria del mondo, dovrebbe desiderare una citta' corrotta, non per guastarla, in tutto, come Cesare, ma per riordinarla come Romolo." (1) He could not help but notice the historical phenomenon in the formation of the great states in Europe.....so that he believed that the comune was destined to disappear as a medieval form, and he audaciously proposed a creation of a great Italian state which "sia baluardo d'Italia contro lo straniero" (2). The conception of fatherland was enlarged: Patria was not only the small state but the whole nation. L'Italia according to the Dante utopia was "il giardino dell'Impero," and in the Macchivellian utopia was "la Patria", an autonomous and independent nation. To accomplish this work of unification of the patria, he placed his hopes in an Italian prince: "Quali porte gli si serrerebbero? quali popoli gli negherebbero ubbidienza? quale invidia gli si opporrebbe? quale italiano gli negherebbe l'ossequio?" (3)

This Prince, the restorer, he dreamed of first in the person of Cesare Borgia and then in Lorenzo De Medici but his hopes did not materialize. Nevertheless, across the centuries, the generations most anxious to advance had to appropriate and follow the program of this great man, which can be summarized in these three words: "Patria, virtu', gloria."

(1) Italia-1819 Macchiavelli, Niccolo. Il Principe Page 28 and following the exact title of the book is "Il Principe di Niccolo Macchiavelli Cittadino e Segretario Fiorentino"

(2) De Sanctis, Francesco Storia della Letteratura Italiana Page 57 Edition as aforementioned.

(3) Il Principe di Niccolo' Macchiavelli - Cittadino e segretario Fiorentino Page 131 Italia 1819.

Another work of patriotism was also written by the jurisconsult and historian, Francesco Guicciardini (1483-1540), a contemporary of Macchiavelli. Although he did not have the noble illusions of Macchiavelli in regard to an Italian resurrection, but had more of a resigned attitude, yet in his note books and in his Storia d'Italia (from 1494-1534) in twenty volumes, of which DeSanctis says that as an intellectual potency "e' il lavoro piu' importante che sia uscito da mente Italiana" (1), he manifectedly maintains the same sentiments of Macchiavelli; he hates the priest, hates the foreigner and wants "l'Italia unita."

"Tre cose", he writes, "desidero di vedere innanzi alla mia morte, ma dubito ancora che io vivessi molto non ne vedere alcuna, uno vivere di repubblica bene ordinato nella citta' nostra, Italia liberata da tutti i barbari, e liberato il mondo dalla tirannia di questi scellerati preti." (2)

"Una liberta' bene ordinata, l'indipendenza e l'autonomia delle Nazioni, l'affrancamento del laicato: ecco il programma di Macchiavelli, divenuto il testamento del Guicciardini e che oggi e' ancora la bandiera di tutta la parte liberale e civile dell' Europa." (2)

(1) DeSanctis Francesco. Storia della Letteratura Italiana - Vol. II. page 93 Edition as aforementioned.

(2) Francesco DeSanctis. Storia della letteratura Italiana - Vol. II Page 89. Edition as aforementioned.

In the period that followed the Rebirth and preceded the French Revolution, Italy, under the domination of Spain and the Pope, became the battle field of Europe.

Both in science and in illustrious men, Italy ranked highest; in literature she was falling off, most of these writers drank at foreign wells.

In seventeenth and eighteenth centuries it seemed as if the interest in Italy resorgimento was lessening; not entirely spent but weakened, because if Italy was dead as a nation, the ideal of a future resurrection was still alive.

The two states that still perservered in its national sentiment were "La Repubblica di Venezia" and "Il Ducato di Savoia."

Bernardo Tasso (1463-1569) in describing the beauty and splendor of Venezia and comparing her with other parts of Italy, exclaimed: "Essa sola ha preservato la sua antica liberta', essa sola non s' serva a nessun altro che a Dio." (1)

Also Chiabrera Gabriello (1568-1639) had a tendency to emphasize Italianism and has some happy inspirations. In the "Sermoni", when talking of the arms of Tedesche, Fiaminghe and Francesi, he added with a seemingly derisive smile:

".....O gloriosa
E non men fortunata Italia mia,
Di quella Italia che domava il mondo,
Quando fremean le legion romane
Che tanto trionfar, non e' un bel carro
Di trionfare un letto? ed un convito
Non, adegua il gioir d'una vittoria?" (2)

(1) Bernardo Tasso - Lettere - Page 29 Venezia 1570

(2) Poesie Liriche - Sermoni e poemetti di Gabriello Chiabrera - Annotati da G. B. Francisia. Torino. Tipografia dell'Oratorio di S. Francesco di Sales 1872.

Also Tommaso Campanella (1568-1639) contributed towards the awakening and renovating of the ideal and conscience of Italianism. He says of Italy that

"Sta colle membra sue lacere e sparse
E co' crin mozzi in servitu' meschina."

And in a song to the Italians, he bemoans the fact that they occupied their minds with Grecian lies instead of singing of their native land. (1)

Boccalini Traiano, di Loreto, (1556-1613), who it was rumored died from poisoning and who was bitterly persecuted during his lifetime for his political tenets, in his work "Pietra del paragone politico", which can be considered as a political satire of 600, phrophesized that that universal monarchy, which Spain sought in vain, would return "alla nostra nobilissima Nazione Italiana a mezzo dei Duchi di Savoia" (2)

Fulvio Testi (1593-1646) directed a poem to Carlo Emanuele di Savoia in 1614 which includes:

"Chi fia se tu non se', che rompa il laccio
Onde tant'anni avvinta Esperia giace?
Posta nella tua spada e' la sua pace
E la sua liberta' sta nel tuo braccio." (3)

A century later (1739) when the Duchi di Savoia obtained the title of Re di Sardegna, the historian Pietro Giannone (1790-

(1) Tommaso Campanella - in Cantu' C.-Letteratura Italiana - Vol. II Page 1068. Unione Tipografico Editrice Torinese 1894.

(2) Boccalini Traiano - Pietra del Paragone politico. Page 45-64.

(3) Fulvio Testi, in G. Carducci, Primavera e fiore. Page 324. Edition as aforementioned.

1873), author of the civil history of the Regno di Napoli, wrote: "Questo esempio.....dei principi di Savoia dovrebbero aver sempre innanzi gli altri principi d'Italia per avvedersi che in Italia non si e' scemato l'antico valore: essi restituendo nei loro popoli la prisca Militar disciplina, vedran l'Italia sottratta da servitu' e ritornata all'antica gloria". (1)

For his frankness, at the entreaty of the Corte di Roma, and for his treason to the Ministro di Crimea he was detained in the Castle of Ceva.

Another poet, Vincenzo da Filicaia, 1642-1707, wrote of Italy, and especially in his famous sonnet "All'Italia", he said;

"Italia, Italia, o tu, cui feo la sorte,
Dono infelice di bellezza, onde hai
Funesta dote d'infiniti guai,
Che in fronte scritti per gran doglia porte;
Deh fossi tu men bella, o, almen piu forte;
Onde assai piu ti paventasse, o assai
T'amasse men chi, del tuo bello ai rai
Par che si strugga, o purti sfida a morte.
Che or gia dall'Alpi non vedrei torrenti
Scender d'armati, ne di sangue tinta
Bever l'onda del Po gallici armenti;
Ne te' vedrei, del non tuo ferro cinta,
Pugnar col braccio di straniere genti
Per servir sempre, o vincitrice o vinta." (2)

(1) Giannone Pietro, in Giosue' Carducci - in Letture del Risorgimento Italiano P. 1. Niccola Zanichelli - Bologna

(2) Poesie Toscane del Senatore Vincenzo da Filicaia - Page 149-150 Firenze per Gregorio Chiari 1823.

Abbot Ferdinando Galiani (1723-1787), in one of his letters, hinting of the future of the English, wrote; "Saranno quello in circa che furono gl'Italiani quando erano una sola Nazione e quello che di nuovo sarebbero se tornassero a essere una sola monarchia." (1)

Antonio Genovesi (1712-1769) in his lectures on commerce and economics, spoke of seeing the welfare of Italy in the concord and unity of her principles: "Se comune e vero interesse, sul riunire anche i neimici; non avra' egli forza da riunire i gelosi?

Rettore del Cielo, io chieggio
Che la pieta' che ti condusse in terra
Ti volga al tuo diletto almo paese." (2)

Pietro Verri, the founder of the "Caffe'" (1728-1797) in the letter of the philosopher N.N. to the Monarch N.N., expressed sincere sentiments of Italianism. He called l'Italia by the sweet name of "Patria" and in a public meeting said: "Invito a riflettere che se tutta Italia si unisse in una sola repubblica, potrebbe garreggiare con la Francese in tutti i rapporti della felicita' umana". (3) In an article which is entitled "la patria degli Italiani", published in "Caffe'", there is an especially notable reference to Italianism, When young Alciliade meets a stranger in the shop, he says: "Guarda egli con un certo sorriso di superiorita' l'incognito: indi gli chiede se era egli forestiere. Questi, con un occhiata da capo a piedi

(1) Ferdinando Galliani Corrispondence inedite de l'Albe' Galliani. Paris Levy 1881.

(2) Antonio Genovesi: Lezioni di Commercio e d'economia civile - in Giosue' Carducci Letture del Risorgimento Italiano 1749-1810 Page 8-10 Niccola Zanichelli - Bologna.

(3) Pietro Verri - Scritti Vari, ordinati da Giulio Carcano Vol.II Page 103 in Discorso e Consiglio Comunale di Milano Firenze che Monnier.

come un baleno, squadra l'interrogante, e con una certa aria di composta disinvoltura risponde - No Signore - E' dunque Milanese? - No, Signore, non sono Milanese - soggiunse questi. A tale risposta atto di meraviglia fa l'interrogante; e ben con ragione perche tutti noi fummo colpiti dall'introduzione di questo dialogo. Dopo la meraviglia e dopo le piu' sincere proteste di non intendere, si ricerco' dal nostro Alcibiade la spiegazione. Sono Italiano, risponde l'incognito, e un Italiano in Italia non e' mai forestiero, come un Francese non e' forestiero in Francia, un Inglese in Inghilterra.... e via discorrendo." (1)

The writings of Cesare Beccaria, (1738-1794) especially the immortal libretto "Trattato dei delitti e delle pene" (banned by the Senato di Venezia under penalty of death), and those of Giuseppe Parini, scourging the weaknesses of the past, made their contribution in attempts to reawaken the Italian sentiment.

But the clearest concept of the necessity and possibility dell'Unita' Nazionale came in the period immediately preceding the French Revolution, through the potent instrumentality of the greatest Italian tragic poet, Vittorio Alfieri (1749-1803). From his earliest years he most passionately loved Italy, and albeit Italy seemed so degenerated, he believed in a future Italy, which he dreamed of as similar to the ancient nation. He thought that the most urgent necessity of Italy was to recast the plant "uomo" and with this aim in view he based all his work. "Volle essere Redentore d'Italia," the great precursor of a new era. To reform the new man he commenced

(1) Pietro Verri - Il Caffe' - Tema II in: Giosue' Carducci - Letture del Risorgimento Italiano 1749 - 1870 - Page 10 - 13 Niccola Zanichelli - Bologna.

with himself; to forget his French and instead "intoscanirsi", he lived a greater part of his life in Toscana. From a gay and vagrant life he changed to a rigid method of living by studying. From an apathy of what was going on about him, he commenced to analyze the social malady, and in an especial manner, the ills of the patria itself; and sought an applicable remedy, "cosi' trovo' alla vita un degno scopo che gli prometteva gloria, lo ingrandiva nella stima degli uomini e di sè stesso." (1, 2, 3,)

Italy lacked a tragedic-poet; Alfieri proposed to become a tragedic poet so as to educate theItalian people and propagate strong and virile sentiments, and in this he was successful. In fact, his tragedies became enormous successes. They enflamed the political and national sentiments, accelerating the formation of a national conscience, reforming the mental make-up of the individual. He branded with fiery words all tyrannies and tyrants and transfused his ardent passion for liberty to his contemporaries. That is why Alfieri was regarded above all as an accumulator of energy, a creator of a national conscience and a revolutionary propagandist of superhuman spiritual heights. He is the creator of the political and moral man of modern Italy. The name of "Liberta' di Patria," which before his time was simply a thought, became a thing, an object, a reality! The Neapolitan conspirators of '49, and the revolutionists of Piemonte

(1) Cesare Beccaria: Violenze, pene dei nobili - Page 14

(2) Giuseppe Parini: Cagioni del decadimento delle lettere e arti in Italia Page 16

(3) Francesco De Sanctis - Storia della Letteratura Italiana - Vol. II Page 309. Edition as aforementioned.

of '21, read the tragedies of Alfieri as the religiously pious read the Bible.

He clearly saw Italy and her future. To him goes the glory of having preserved and translated in a common tongue the name of Italy. (1)

His famous tragedy, Bruto II, he dedicated "al popolo Italiano" and this was also the first time that the term "il popolo Italiano", was uttered. He not only conceived the national concept but also the form of a practical political unity, expressed in a most clear manner, with the foresight of the fall of the temporal power. (2)

In the same work "Del Principe e delle lettere," he says that Italy in order to attain her ideal must inevitably undergo gradual and indubitably unavoidable changes. He would see Italy united under two princes, in order to drive out the foreign dominations. These princes, he predicted, should be those of Sardegna and Napoli. One of them would be the real leader in time and it was to be concluded that oppression would be rampant whenever there is a one-man government. But Alfiere claimed that about that time the people would have become enlightened and united and the ideal form of government would result - a people governed by their own selected form of government. (3)

(1) Cesare Cantu' - Storia della Letteratura Page 946 e 1069. Edition as aforementioned.

(2) Opere di Vittorio Alfieri - Del Principe e delle Lettere libri tre. Libro III. Page 247 Italia 1806

(3) Opere di Vittorio Alfieri - Del Principe delle lettere. Libro III Page 247. Italia 1806.

Affirmations of patriotism are scattered in all his works. "Il Misogallo" impresses one deeply with the fact that a national sentiment should be built on a patriotic hate against a foreign people or a rival country.

The conclusion of the "Principe" in imitation of the Principe del Macchiavelli, is a passionate and warm exhortation to free Italy from the "barbari."

Alfieri had such strong convictions of his beliefs that he planted seeds in the hearts of Italians which could not but bear fruit:

"Ma non insulta l'ombra mia ne' muta
Starassi, no; fia de' tiranni scempio
La sempre viva mia voce tenuta.
Ne lunge molto, al mio cessar, d'ogni empio
Veggio la vil possanza al suol caduta,
Me forse altrui di liber uom esempio." (1)

Not only that but he foresaw the future events:

"Giorno verra', tornera' il giorno in cui
Redivivi ornai gl'Itali staranno
In campo audaci.....
Al forte fianco sproni ardenti dui,
Lor virtu' prisca ed i miei carmi avranno;
Onde in membrar ch'essi gia fur, ch'io fui,
D'irresistibil fiamma avvamperanno
Gli odo già dirmi: Ovate nostro, in pravi
Secoli nato, eppur create hai queste
Sublimi eta' che profetando andavi" (2)

(1) Vittorio Alfieri - Opere. Pisa 1805 - 1815

(2) Opere di Vittorio Alfieri - Vol. I. Page 71 Italia 1806.

Eight years after Alfieri had dedicated his "Bruto" to the future "popolo Italiano", that people saw flung to the winds the symbol of Italian national aspirations, the Italian flag. In 1799, during the republican movement accompanied by the invasion of Italy by the French revolutionary arms, the future flag of the nation, the mystical emblem of faith and love, appeared for the first time in Reggio Emilia. (1)

III. From the French Revolution (1789) to the Beginning of the Italian Insurrection (1820-21)

During this period there was continued the work of preparation, intellectual and moral, in order to reach the political ideal of independence, unity and liberty cherished by Dante and by other illustrious Italians, down to Alfieri.

We then come to the concept of an Italy, "Una e Libera", which is by this time a common patrimony; the idea, the concept however had to become a fact. The strong determination to act had, of course, to follow mere words, theories and aspirations. To attain such an end it was necessary to prepare the mind and conscience of the people, kindle the love for Italy and at the same time the hatred for the tyrants. It was necessary to see the whole country resolved to attain her independence at all costs just as Alfieri had suggested. Poets, authors, journalists, statesmen, philosophers, and men of war, seemed to have engaged in a race to outdo each other in accomplishing this purpose. With poems and novels, through history and philosophy, the problems of the country and her liberation were being brought before the public conscience, and, in spite of the tyrants, discussed and weighed. The French Revolution, the invasion of Italy by Napoleon's

(1) Giosue' Carducci - Prose 1859-1903 ~~Edizione definitiva~~ Page 1348
Bologna-Niccola Zanichelli - Editore.

armies, the various alternatives between defeats and victories, met by the invading armies of the French and the Austrians, were other concurrent contributing factors to the awakening of national sentiment.

The division of this period between 1789 - 1820-21 has no other purpose than to enumerate the leading Italian writers who were nearest to the glorious times of the Italian risorgimento. Some of them, having heard the call of the Revolution from beyond the Alps, were given the privilege of assisting the first Italian insurrection which brought about the final liberation of Italy from the "barbari" and the advent of the unification - political and moral - of the country.

The man who seemed willing to continue the work started by Alfieri was the Abbe' Vincenzo Monti (1754-1828) who intellectually could be well rated with the former as shown by his writings, particularly the tragedy "l'Aristodemo"; but who, on the other hand, lacked the strength of character and the love for his country that characterized Alfieri. By this it is not inferred that the Abbe' did not cherish the ideals which in those times were upheld by the majority, but, in him they were more a consequence of the prevailing influences than the product of an ardent conviction. He was a liberal at all times. The words "liberty", "justice", and "country" are to be found in all his writings but they fail to point out a well-determined vision of a future Italy. He wrote of the Revolution, and then in the name of liberty fought licentiousness and wrote "Basvilliana". When Napoleon came to Italy, a victor, Monti wrote of his feats; when the Austrians succeeded Napoleon, Monti wrote for the Austrians. The poet, says DeSanctis, "faceva quello che i diplomatici fanno". In spite of it all, in his writings Monti appeared to be a good Italian, full of desire for the glory of Italy. This is especially evident in his speech: "dell'obbligo di onorare i primi scopritori del vero in fatto di scienza" and which was, after all, a vindication of the talent and attainments of the

Italians. (1) His attachment to Italy Monti demonstrates clearly when, after Napoleon's victories, on coming back from France, he cried seeing his country again:

"Bella Italia, amate sponde
Pur vi torno a rivedere,
Trema il petto e si confonde,
L'alma oppressa dal piacer.
Tua bellezza che di pianti
Fonte amara ognor ti fu,
Di stranieri crudi amanti
T'avea posta in servitu';
Ma bugiarda e mal sicura
La speranza fia dei Re;
Il giardin della natura
No, pei barbari non e'-.....(2)

And in the tragedy "Caio Gracco" he made his hero talk to the Romans in the name of Italy and her liberty and received the following answer from the citizens:

"Itali tutti siam, un popol solo
Una sola famiglia
Italiani tutti e fratelli: (3)

Pindemonte Ippolito, (1751-1812) hails the Italian three colored banner as the national flag. In his ode "La Repubblica Cisalpina" he

(1) Vincenzo Monti - in Giosue' Carducci. Letture del Risorgimento Italiano 1749 - 1870 - Page 95. Niccola Zanichelli - Bologna.

(2) Vincenzo Monti in "Poeti Italiani del Sec. XIX. Page 15. Raffaello Barbera - Compilatore Milano - Fratelli Treves 1916.

(3) Vincenzo Monti - Tragedie, Poemi e Canti. Con Prefazione e note - Page 207 - 208. Casa Editrice Sonzogno. Milano.

expressed the hope that that new republic may help to deliver the other Italian states. Of Milan he said:

"Oggi in te la Repubblica nascente
Fonda suo centro e di sua possa il nido,
E finor troppo ignoto Italia sente
Uscir da te di libertade un grido.
Il Mincio stesso nel cui forte aiuto
Il teutone oppressor vivea tranquillo
Sulle torri ondeggiar vede il temuto,
Tricolorato libero vessillo."

and the poem ends with a picturization dell'Unificazione d'Italia:

"Tu fiorente Repubblica, tu cinta
D'allor de' figli tuoi da le grandi alme,
Italia, tirannia fugata e vinta,
Riposarti potrai su le tue palme.
E regnerai sul bel paese intiero
Che il mar circonda e l'Alpe ed il Po valica.
E Appennin parte, e cangerai, io spero,
Di Cisalpina il nome, in quel d'Italica" (1)

Giovanni Fantomi also (1755-1807) sang of Italy and her misfortune.

In 1791 he had acclaimed Liberty but then he complained of its abuses and:

"Squarcia le vesti dell'obbrobrio; al crine
L'elmo riponi, al sen l'usbergo; destati
Dal lungo sonno, e sulle vetti Alpine
Alla Difesa ed ai trionfi apprestati" (2)

(1) Pindemonte Ippolito - Poesie e lettere Page 43 e seg. Biadego - Bologna 1883.

(2) Cesare Cantu' - Storia della letteratura. Vol. II Page 1070 Edition as aforementioned.

During this period we find many historians who had some part in reawakening the national sentiment. Among them was Carlo Botta (1766-1837) who was charged with having provoked the patriotic and liberal movement and with having encouraged the ideas which, since the French Revolution, had circulated in Piemonte. Botta was condemned to serve two years in prison and exile. The historian wrote to Pico, Secretary of the Piemontese Administration in Grenoble, the 6th of July: "Continuamente andiam gridando: Unita' di Repubblica, convenzione italica, liberta' agli italiani di adottare quella costituzione repubblicana che sara' lor maggior grado conveniente. Vi possiamo assicurare che varii rappresentanti sono stati tratti al nostro parere dall'evidenza dei nostri ragionamenti.....Ci siamo messi su questo proposito con parecchi Cisalpini.....Ma volesse il cielo non si parlasse più di Cisalpini, Toscani, Romani, Piemontesi, ma il nome Italico fosse l'unico e il solo nome." (1)

In a petition written in 1799 by Botta and addressed to the Council of the Five Hundred, he asked for the first time in the name of the Italians: "l'unita' della patria" (2)

Pietro Giordani (1774-1848) in his eulogy of Napoleon, delivered in the Literary Academy at Cesena, spoke of the necessity of military training and conscription. (3)

(1) Giosue' Carducci - Lettere del Risorgimento Italiano Page 72 (1749-1870) Niccola Zanichelli - Bologna

(2) Dionisotti Carlo - Vita di Carlo Botta Doc. II Page 509. Torino - Tipografia G. Favole e Comp. 1867

(3) Pietro Giordani - Educazione militare e coscrizione - in: Carducci Letture del Risorgimento Italiano 1749 - 1870 - Page 105. Niccola Zanichelli - Bologna

Colletta Pietro (1775-1831) in his "Storia del Reame di Napoli" revealed the villainy of the government of the Bourbons, showed the necessity of ridding Italy of this and stirred generous sentiments of independence and liberty in the hearts of the people. (1)

Sismondo de Sismondi (1773-1842) in his several volumes written in French spoke of Italian history, civilization, progress, and of the hopes and needs of the country. (2)

Mario Pagano (1748-1799) writer of philosophy and politics, planted in the minds of the people the idea of true civic liberty and died hanged by the Bourbons in 1799. (3)

But the hopeful notes did not always find their way in the Italian lyrics because when grim realities singed the wings of the beautiful illusions, discouragement and desperation appeared in the works of the writers. Of such phenomena Ugo Foscolo (1778-1827) author of "I Sepolcri", is a good example. This poet, possessed great talent and an indomitable love for his country, founded hopes in Bonoparte, but when he saw his hopes fail, discouragement took possession of him. "Le ultime lettere di Iacopo Ortis" is proof of this. In the first page of his book Foscolo cites Dante's verses:

"Liberta' voi cercando ch'e' si cara
Come sa chi per lei vita rifiuta."

(1) Colletta Pietro. Storia del Reame di Napoli Con notizie intorno alla vita dell'autore di G. Capponi - Terza Ed. Firenze - Le Momier 1856.

(2) Sismondi S. - Histoire de la renaissance de la Liberte' en Italie Paris - Transell etc. Wurtz 1832. Histoire des repubbliques Italiennes Paris Tranttel et Wurtz Ed. 1826

(3) Mario Pagano. Opere - Vol. 3. Ruggia e Comp. Lugano 1836.

In his first letter from the "Colli Euganei - dated October 11, 1797 - he says: "Il sacrificio della patria nostra e' consumato: tutto e' perduto; e la vita, se pure ne verra' concessa, non ci restera' che per piangere le nostre sciagure e la nostra infamia." (1) After passing through a terrible crisis, Foscolo joined several Italian armies engaged in warfare in the name of Liberty. He fought at Cento and in the siege of Venice was wounded.

Foscolo taught that "sacro e' il sangue versato per la patria" (2) He wrote and fought for his country. Very well known indeed is his sonnet "All'Italia", written when capital punishment was proposed in the Gran Consiglio Cisalpino to forbid the use of the latin language (1798):

"Te nutrice alle muse, ospite e Dea
Le barbari genti che ti han doma
Nomavan tutte; e questo a noi pur fea
Lieve la varia, antica, infame soma.
Che se i tuoi vizi, e gli anni, e sorte rea
Ti han morto il senno ed il valor di Roma,
In te vivea il gran dir che avvolgea
Regali allori alla servil tua chioma.
Or ardi, Italia, al tuo genio ancor questa
Reliquie estreme di cotanto impero;
Anzi il Toscano tuo parlar celeste
Ognor piu stempra nel sermon straniero

(1) Ugo Foscolo - Opere scelte Page 3. Volume Unico Parigi Libreria Europea 1837.

(2) Ugo Foscolo. Opere scelte. Page 352. Volume Unico Edition as aforementioned.

Onde, piu che di tua divisa veste

Sia il vincitor di tua barbarie altero" (1)

Giambattista Niccolini (1782-1861) was the man who by his writings filled with ardent love for his country, rekindled Italy's hopes and prepared her people for action. Although this author lived and wrote even during the fight for Italy's freedom, mention of him is made here because he was one of those who played a prominent part in the preparation, intellectual and moral, of the Italian people in the epic fight. He was the last of the Gibellini advocating an anti-papal policy and in all his writings he sustained this principle with warmth andpersistency. His tragedies made great impression on the Italian people; almost all of them were written with a political purpose. In "Nabucco", the author apparently alluded to Napoleone I and to Pio VII with a view of attacking every possible tyranny. "Giovanni da Procida" was first given in the thirties. The French Ambassador, who was present at its first presentation, said to the diplomat representing the Austrian Government: "l'indirizzo è per me, ma la lettera è per voi". (2)

In the tragedy "Arnaldo da Brescia" the author included all the hopes and doctrines constantly cherished and practiced by himself. The work is one of the noblest documents of Italian poetry of civic character. In the drama, there predominate three great figures: Papa Adriano, the Emperor and Arnaldo, symbolizing Italy's rebellion under the oppression of teocratic and Cesarean

(1) Ugo Foscolo - Opere scelte Page 442. Volume unico. Parigi Bandri - Libreria Europea 1837.

(2) G. B. Niccolini - in Vittorio Turri Page 234. Dizionario Storico Manuale della Letteratura Italiana 1000 - 1900 - V Edition Ditta Paravia - Torino.

tyranny. One of the most dramatic scenes is that between Papa Adriano and Arnaldo, one representing despotism, the other liberty; despotism brought to the fore in a most solemn moment. Here are two sonnets of the play:

I Colori Nazionali (1848)

"Il bianco, mostra ch'ella e' santa e pura,
Il rosso, che col sangue e a pugnar presta;
E quell'altro color che vi s'innesta,
Ch'/mai manco' la speme alla sventura.
Pero' dei forti a cui fu data in cura,
Vive nel seno una baldanza onesta
Che lor gridando va: Mai non s'arresta
Nelle vie dell'onor alma secura.
Non la vince il terror; ne delle stesse
Ferite sente nel suo petto il duolo,
Che alla patria mantien le sue promesse.
E se presumi d'arrestarne il volo
Coll'armi infami che ti fur commesse,
Ella tinta sara' d'un color solo." (1)

La grandezze futura dell'Italia.

Dalle ruine sorgerai piu bella
E allo stranier piu non sarai consorte:
Un si dolce pensier sempre favella,
A chi sorti dal cielo anima forte.
Avrai libera l'alma e la favella,
Lieta cosi della mutata sorte,
Che oblierai d'esser stata ancella
Disdegnando nell'Alpi aver le porte.

(1) Niccolini G. B. - in Poeti Italiani del secolo XIX Page 269. Edition as aforementioned.

Tu sarai grande, e nella tua grandezza
A verun fatale: ogni tiranno
Fia che ritorni nella sua bassezza.
E cessera' d'Europa il gran danno,
E sorgeran le genti a vera altezza:
Alto son quelle che servir non sanno." (1)

In Giacomo Leopardi (1798-1837) the love for the patria was in keeping with his own nature. Poet of sorrow that he was, he was an apparent skeptic towards everything and everybody.. Apparent because, as De Santis said: "Non crede alla liberta' e te la fa amare.....non crede un avvenire men tristo per la patria comune e ti desta in seno un vivo amore per quella, e t'infiamma a nobili fatti." (2) So that in his song "All'Italia" having noticied her sad circumstances and seeing her neglected, he was inspired by such passionate impulses that he would fight and die for her sake:

"O patria mia, vedo le mura e gli archi
E le colonne e i simulacri e l'erme
Torri degli avi nostri,
Ma la gloria non vedo.
Non vedo il lauro e il ferro ond'eran carchi
I nostri padri antichi. Or fatta inerme
Nuda la fronte e nudo il petto mostri.
Oime' quante ferite
Che lividor, che sangue.....oh qual ti veggio
Formosissima donna..Io chiedo al cielo e al mondo
~~E al mondo~~: dite, dite;

(1) Niccolini G. B. - in Poeti Italiani del Sec. XIX Page 271 Edition as aforementioned.

(2) G. Leopardi - in Vittorio Turri Dizionario Storico della Letteratura Italiana 1000 - 1900 - Page 173. V Edition. Ditta G. B. Paravia - Firenze

Chi la ridusse a tale? E questo e' paggio,
Che di catene ha carche ambe le braccia;
Si che sparte le chiome e senza velo
Siede in terra negletta e sconsolata,
Nascodendo la faccia
Tra le ginocchia e piange.....
Piangi che ben hai donde, Italia mia,
Le genti a vincer nata
E nella fausta sorte e nella ria
.....Che fosti donna, or sei povera ancella.
Chi di te parla o scrive
Che rimembrando il tuo passato vanto,
Non dica: gia' fu grande or non e' quella?
Perche', perche? dov'e' la forza antica,
Dove l'armi e il valore e la costanza?
Chi ti discinse il brando?
Chi ti tradi? qual arte o qual fatica
O qual tanta possanza
Valse a spogliarti il manto e l'auree bende?
Come cadesti o quando
Da tanto altezza in cosi basso loco?
Nessun pugna per te? Non ti difende
Nessun dei tuoi? L'armi, qua l'armi: io solo
Combattero', procombero' sol io:
Dammi, o ciel che sia foco,
Agli italici petti il sangue mio....(1)

(1) Canti di Giacomo Leopardi, Commentati da Giuseppe Piergili - Page 1. 1905 Ditta G. Paravia - Torino, Roma Firenza, Napoli

At this time Pietro Verri (1728-1797) founded the periodical "Il Caffe'". This publication lasted two years. The most illustrious Italians of the times contributed to it, one of them Beccaria. The periodical discussed not only science, art, and literature but political problems meant to educate the public sentiment to patriotic aspirations. It was suppressed principally for this reason. (1)

IV. From the Beginning of the Italian Insurrection (1820-21), to the Capture of Rome (1870).

De Santis wrote that the year 1815 was one of the most memorable dates, like that of the Council of Trent (2). And in fact the fall of Napoleon and the Congress at Vienna had caused serious disturbances in the majority of the European countries. It was a reaction. Italy, as usual, had the worst of it. She was divided into small states under the dominions of Austria, of the Bourbons, of the Pope and of Princes and Dukes who were protected by the powerful men of those states. The chains of opporession became heavier and more intolerable than ever. But by this time the most difficult task had been accomplished. The Italian people, though oppressed and divided, had, clearly and definitely, visualized their unity and realized the necessity of throwing off the yoke of tyranny. Italy's destiny in the near future was present in the minds of the great men of the times and the most vital demand was this: prepare the people's will for action!

(1) Pietro Verri e il Caffe' - in Turri Vittorio Dizionario Storico Manuale della Letteratura Italiana 1000 - 1900 - Page 48 - V Edition Ditta Paravia - Torino.

(2) Francesco De Sanctis - Storia della Letteratura Italiana Vol II Page 326 Edition as aforementioned.

The more intuitive persons felt so certain of the redemption of the country, that they discussed the possible form of government for the future state.

So it came about that Italy's unity, once conceived and discussed by few, became a matter of capital importance for all and it was expounded in poems, folk-songs, novels, newspapers, and reviews, and in philosophical and social articles. In short, a whole population was discussing, plotting, writing ..... a people of many cultured men, diplomats, scientists, soldiers. The literary production of patriotic character is too great to be itemized so that one must confine himself to cite the most important works, observing, above all, that though many of the authors to be mentioned did not live in the period named, their works were fruitful principally during the period of the Italian Revolution (1821) up to the time of the unification of Italy (1870).

Gabriele Rossetti (1783-1834) celebrated the outbreak of the Revolution of Naples (1820) with a song which the people took up with zest and which the domineering men in power tried to suppress. Here it is:

"Sei pur bella con gli astri sul crine
Che scintillan quai vivi zaffiri,
E' pur dolce quel fiato che spiri,
Porporina foriera del di.
Col sorriso del pago desio,
Tu ci annunzi dal baldo vicino,
Che d'Italia nell'almo giardino
Il servaggio per sempre fini'.

Una selva di lance si scosse
All'invito del bellico squillo

Ed all'ombra del sacro vessillo
Un sol voto discorde non fu:
Da fratelli si strinser le mani
Dauno, Irpino, Lucano, Sannita:
Non estinta, ma solo sopita
Era in essi l'antica virtu'.
Ma qual suono di voci festive,
Chi s'avanza fra cento coorti?
Ecco il forte che riede co'forti
Che la patria congiunse col Re.

Che guardate; gelosi stranieri?
Non uscite dai vostri burroni,
Che la stirpe dei prischi leoni,
Piu nel sonno languente non e'.
Adorate le vostre catene
Chi v'invidia cotanto tesoro?
Ma lasciate tranquilli coloro
Che disdegnan sentirsele al pie'.
O tutrice dei dritti dell'uomo
Che sorridi sul giogo spezzato,
E' pur giunto quel tempo beato
Che un monarca t'innalza l'altar." (1)

Rossetti, an adherent of the Carbonari, was exiled, spent many years in London, and always fought against political and

(1) G. Rossetti in Cantu' - Storia Letteraria Page 1071 Vol. II Edition as aforementioned.

spiritual tyrannies and labored for the accomplishment of a united Italy and the fraternality of oppressed peoples. When Rossetti stepped on the soil of Malta, where he was exiled, the crowds that had come to acclaim him as an "italico Tirteo" sang most stentorianly the hymn "Sei pur bella cogli astri sul crine". His eyes were blinded with tears and his heart beat to the cadenza of that song--and Carducci wrote the following at the close of his published study of Rossetti: "A me non avviene mai di rileggere questi versi, che un brivido non mi prenda e non mi si inumidiscano gli occhi." (1)

Almost a contemporary, Alessandro Manzoni (1785-1873) wrote of the entering of the Piemontesi ally into Lombardia as the aurora of the unity of Italy. (2)

This most beautiful and invigorating ode on patriotic sentiment did not produce much effect as Manzoni did not publish it until 1848:

"O stranieri, nel proprio retaggio
Torna Italia, e il suo suolo riprende;
O stranieri, strappate le tende
Da una terra che madre non v'e'.
Non vedete che tutta si scuote
Dal Cenisio alla balza di Scilla?
Non sentite che infida vacilla
Sotto il peso dei barbari il pie'?

(1) Gabriele Rossetti - in Vittorio Turri Manuale della Letteratura Italiana 1000 - 1900 - Page 320 V Ediz. - Ditta G. B. Paravia - Firenze

(2) Cesare Cantu' - Letteratura Italiana Vo. II Page 1071 Torino. Unione Tipografico Editrice 1894.

O stranieri sui vostri stendardi
Sta l'obbrobrio di un giuro tradito;
Un giudizio da voi proferito
V'accompagna all'iniqua tenzon;
Voi che a stormo gridaste in quei giorni:
Dio rigetta la gente straniera;
Ogni gente sia libera, e pera
Della spada l'iniqua ragion.
Cara Italia, dovunque il dolente
Grido usci' del tuo lungo servaggio,
Dove ancor dell'umano linguaggio
Ogni speme deserta non e';
Dove gia libertade e' fiorita,
Dove ancor nel segreto matura,
Dove han lacrime un alta sventura
Non c'e' cor che non batta per te.
Quante volte sull'Alpe spiasti
L'apparir d'un amico stendardo.
Quante volte intendesti lo sguardo
Ne' deserti del duplice mar.
Ecco alfin dal tuo seno sbocciati,
Stretti intorno ai tuoi santi colori,
Forti, armati de' proprii dolori,
I tuoi figli son sorti a pugnar.
Oggi, o forti, sui volti baleni
Il furor delle menti segrete:
Per l'Italia si pugna, vincete
Il suo fato sui brandi vi sta'.
O risorta per voi la vedremo
Al convito dei popoli assisa,

O stranieri sui vostri stendardi
Sta l'obbrobrio di un giuro tradito;
Un giudizio da voi proferito
V'accompagna all'iniqua tenzon;
Voi che a stormo gridaste in quei giorni:
Dio rigetta la gente straniera;
Ogni gente sia libera, e pera
Delle spada l'iniqua region.
Cara Italia, dovunque il dolente
Grido usci' del tuo lungo servaggio,
Dove ancor dell'umano linguaggio
Ogni speme deserta non e';
Dove gia libertade e' fiorita,
Dove ancor nel segreto matura,
Dove han lacrime un alta sventura
Non c'e' cor che non batta per te.
Quante volte sull'Alpe spiasti
L'apparir d'un amico stendardo.
Quante volte intendesti lo sguardo
Ne' deserti del duplice mar.
Ecco alfin dal tuo seno sbocciati,
Stretti intorno ai tuoi santi colori,
Forti, armati de' proprii dolori,
I tuoi figli con sorti a pugnar.
Oggi, o forti, sui volti baleni
Il furor delle menti segrete:
Per l'Italia si pugna, vincete
Il suo fato sui brandi vi sta'.
O risorta per voi la vedremo
Al convito dei popoli assisa,

O più serva, più vil, più derisa
Sotto l'orrida verga stara'.
Oh giornate del nostro riscatto.
Oh dolente per sempre colui
Che da lunge, dal labbro d'altrui
Come un uomo straniero, le udra'.
Che ai suoi figli narrandole un giorno,
Dovra' dir sospirando: io non c'era;
Che la santa vittrice bandiera
Salutata quel di non avra'." (1)

This has been declared by many to be the most beautiful poem of Italian Parnassus.

Even Manzoni kept himself in abeyance from the many who at this time made much of the words "Liberty", "Equality" and "Fraternity". He felt those idealisms deeply and he applied himself and wrote towards the accomplishment of such ideals. His writings emphasized to a marked degree the necessity of unity. "Liberi non sarem se non siam uni" (2). And when the author of "I Promessi Sposi" was honored by being nominated a Roman citizen, he stated that his only merit was "l'aspirazione costante di una lunga vita all'indipendenza e unita' d'Italia" - and in the beautiful ode which he recited on this occasion he prophesized this unity when Italy would become

"Una d'arme, di lingua, d'altare
Di memorie, di sangue e di cor." (3).

(1) Alessandro Manzoni - Poesie - Page 271 Edition as aforementioned.

(2) Alessandro Manzoni. Poesie Page 272. Dalle officine dell'Istituto Editoriale Italiano - Composto e stampato sotto la Maestranza di Ubaldo Antonioni, Pietro Betteni, Serafino Nicolini, Francesco e Dino Radice 1921.

(3) Alessandro Manzoni - Poesie - Page 269. Edition as aforementioned.

Manzoni was a leader and had many followers; and the one who occupied the first place among them was Silvio Pellico (1789-1854), the martyr of Spielberg. His book, "Le mie prigioni", was an immortal document of the infamy of the Austrian government and of an ardent love of patria by the author. His book did more injury to Austria than a defeat in battle. It was read, commented upon and considered as the supreme cry of Italy, calling on her sons to rise against the tyrants. His tragedy "Francesca da Rimini" stirred the Italian populace. In the first scene of the fifth act when the two brothers meet, Paolo says:

"Per chi di stragi si macchiò il mio brando?
Per lo straniero. E non ho patria forse
Cui sacro sia dei cittadini il sangue?
Per te, per te, che cittadini hai prodi,
Italia mia combattero', se oltraggio
Ti muovera' la invidia. E il piu gentil
Terren non sei di quanti scalda il sole?
D'ogni bell'arte non sei madre o Italia?
Polver d'eroi non e' la polve tua?" (1)

A contemporary of Silvio Pellico was Giovanni Berchet (1783-1851) who was called "Il Tirteo Italiano". His poetry was in fact warm and passionate. At the outburst of the insurrection at Modena and Bologna (1830), he wrote the celebrated ode:

"All'armi, all'armi.
Su figli d'Italia, su in armi, coraggio.
Il suolo qui e' nostro: del nostro retaggio
Il turpe mercato finisce pei Re.
Un popol diviso per sette destini

(1) Silvio Pellico - Opere Complete - Page 126. Napoli - Pier Francesco Rossi 1848.

Un sette spezzato da sette confini,
Si fonde in un solo, piu servo non e'.
Su Italia, su in armi. Venuto e' il tuo di.
Dei re congiurati la tresca fini'.
Dall'Alpi allo stretto fratelli siam tutti.
Su i limiti schiusi, su i troni distrutti
Piantiamo i comuni tre nostri colori.
Il verde: la speme tant'anni pasciuta;
Il rosso, la gioia d'averla compiuta;
Il bianco, la fede fraterna d'amor.
Su Italia, su in armi.....

Gli orgogli minuti via tutti all'obblio,
La gloria e' dei forti. Su forti, per Dio,
Dall'alpi allo stretto, da questo a quel mar
Deposte le gare, d'un secolo disfatto
Confusi in un nome, legati a un sol patto,
Sommessi a noi soli giuriam di restar.
e finisce:
Voi chiusi nei borghi, voi sparsi alla villa
Udite le trombe, sentite la squilla
Che all'armi vi chiama del vostro Comune.
Fratelli a fratelli correte in aiuto.
Gridate al Tedesco che guarda sparuto:
L'Italia e' concorde; non serve a nessun. (1)

(1) Giovanni Berchet, in Poeti Italiani del Sec. XIX Page 219 Edition as aforementioned.

Two other poems "I profughi di Praga" and "Il Romito del Cenisio" were also filled with sentiment of patriotism.

The following are some of the lines of the latter work:

"Viandante alla ventura
L'ardue nevi del Cenisio
Un estraneo supero';
E dall'Itala pianura,
Al sorriso interminabile
Dalla balza s'affaccio'
Gli occhi alacri, i passi arditi
Subitaneo in lui rivelano
Il tripudio del pensier.
Meravigliano i Romiti,
Quei che pavido il sorressero
Su pei dubbi del sentier.
Ma l'un dessi, con dispetto
D'uom crucciato da miserie
Rompe il gaudio al viator,
Esclamando: Maledetto
Chi s'accosta senza piangere
Alla terra del dolor.

Ei pensava: Non e' lieta
Non può stanza esser del giubilo
Dove il pianto e' al limitar.
Con inchiesta mansueta
Tento' il cor del solitario,
Che rispose al suo pregar:
Non e' lieta ma pensosa;
Non v'e' plauso, ma silenzio;

Non v'e' pace ma terror.
Come il mar su cui si posa,
Sono immensi i guai d'Italia,
Inesausto e' il suo dolor.
Liberta' volle, ma stolta.
Crede ai prenci; e oso' commettere
Ai lor giuri il suo voler.
I suoi prenci l'han travolta,
L'han ricinta di perfidia
L'han venduta allo stranier.
Da quest'alpi infino a Scilla
La sua legge e il brando barbaro
Che i suoi regoli invocar.
Da quest'Alpi infino a Scilla
E' delitto amar la patria
E' una colpa il sospirar.....(1)

The poetry of the Revolution thereby developed from the classical work of Alfieri to the romance of Manzoni and Berchet andthen to the unitarian by Gabriele Rossetti. To these poetic voices of aspirations and hopes there were added the thought and genius of the historian, philospher, statesman and man-of-letters.

There were many among the historians, whose writings reflected the key-note of patriotism. Among these was Cesare Balbo (1789-1853), who dedicated his long and active life to his country. Following the ideal of Gioberti, he proclaimed the imperious necessity of rendering the nation free and independent.(2)

(1) Poesie di Giovanni Berchet - Page 43-5. IV Edizione, con aggiunte di Nuove Romanze e delle fantasie. London - Stamperia di R. Taylor 1830.

(2) Della Vita e degli Scritti di Cesare Balbo, Rimembranze di Ercole Ricotti - con documenti inediti - Page 326 e seg. Firenze - Felice Le Monnier 1856

Capponi Gino (1792-1876), who was minister for a short time under the Gran Duca di Toscano, with his "Storia della Repubblica di Firenze" (which covers the period beginning with the founding of the Comuni and ending with the fall of the Republic) and other worthy and efficacious works contributed to no small degree to the Risorgimento Nazionale. (1)

La Farina, Giuseppe (1815-1863), a youth of 13 years, was a prison mate of his father who was sentenced for political reasons. He was a patriot and an indefatigable agitator for the cause. He formed various journals of cultural propaganda and wrote the "Storia d'Italia" which included the years 1815 to 1850. In Libro III he describes most impressively the five days of Milano (18-22 Marzo 1848):

"Atti magnanimi e degni di storia da per tutto. Un giovinotto a 16 anni cadde percosso da mortale ferita dicendo: Chi per la patria muor vissuto e' assai.... Una palla da cannone porta via la gamba d'un fanciullo dodicenne ed egli grida "Benedetti coloro che muoion per la liberta'". - Radetzky aveva ragione di scrivere a Fiquelmont: La natura di questo popolo mi sembra quasi per incanto trasmutata; il fanatismo ha invaso ogni eta', ogni ceto, ogni sesso." (2)

Somewhat later Atto Vannucci (1840-1883) also rendered a meritorious contribution to the Italian cause; the historical study was "I martiri della Liberta' Italiana dal 1794 al 1848," which illustrates the history of the Risorgimento Italiano. (3)

(1) Tabarrini M. Gino Capponi e i suoi tempi - Page 330 Firenzi - G. Barbera 1879.

(2) La Farina G. - Storia d'Italia dal 1815 al 1850 - Vol. III Page 50 e seg. Torino. Societa' Editrice Italiana 1851.

(3) Alto Vannucci - I Martiri della liberta' 7th Ediz. con note e correzioni. Prato. Milano 1887.

Even the philosophers took a huge part in the Risorgimento Nazionale. They studied the questions inherent to the Risorgimento Italico both from a moral andpolitical standpoint. They analyzed these topics as no poet or man of action could, and thereby prepared the people in gathering a definite idea of the imminent necessity to support the great movement and to systemize the future of the Italian people.

Among them the highest place is conceded to the apostle of United Italy, Giuseppe Mazzini (1805-1872).

Carducci in a dedicatory verse to Mazzini wrote of what Mazzini has done for Italy:

"Da quegli scogli ove Colombo infante
Nuovi pe'l mar vedea monti spuntare
Egli vide nel ciel crepuscolare
Col cuor di Gracco ed il pensier di Dante,
La terza Italia e con le luci fise
A lui trasse per mezzo un cimitero
E un popol morto dietro a Lui si mise". (1)

Here is what Mazzini did. He resuscitated a people and moved them to action. So that when it is said that Italy was made through the determination and energy of a national conscience, then it should be also stated that he who more than anyone else created that determination and prompted that energy, was Giuseppe Mazzini. Italy owes him an enormous debt, because it was he who morally and spiritually constructed the foundation for an Italy.

Literally speaking, he devoted all his life to Italy. From

(1) Giosue' Carducci - Poesie - Page 475 2nd Edizione - 1850-1900 Bologna - Zanichelli Editore - 1902

the early years of his youth, he enrolled "all'Associazione segreta dei Carbonari" and became its fervent apostle. In the fullness of maturity of the destinies of the times, he formed the "Giovane Italia" which gathered together all that was noble that the people had to contribute. He not only was a tireless and indefatigable agitator but his writing was of such literary worth as to classify him as one of Italy's best writers. His writings, all of them a live sentiment of patriotism and the highest moral idealism, educated the generation of his time to worthy and virile resolutions. These works were devoured by all ardent patriots with enthusiasm and emotion. The tyrants feared his writings. It is worthy of note that the Mazzinian ideal was a Repubblica Italiana. Even when he saw that ideal disappearing, he never weakened in his ardor for the accomplishment of a united Italy.

He inherited his political ideals from Dante. Of Dante he writes; "L'Italia cerca in lui il segreto della sua Nazionalita', l'Europa il segreto dell'Italia e una profezia del pensiero moderno." (1)

When in 1831, he formed the "Giovane Italia", Mazzini said that Italy should and must found herself on three inseperable bases: unity, liberty, independence. This independence was only attainable thru sacrifice. "La Vita e' Missione, La virtu' e' sacrificio. - Dove andro' io, Signore?-- Vadano a morire, quelli che debbono morire, vadano a soffrire quelli che debbono soffrire." (2) The foundation of all his ideals he placed on these words: "Dio e popolo."

In the libretto "ai giovani d'Italia" published in 1860,

(1) Mazzini - G. Scritti Editi e inediti Vol. IV Page 218 - 219 - Vol. VII page 234. Roma 1861 - 1891.

(2) Mazzini G. Scritti Editi e Inediti Vol. XVI Page 103. Roma 1861-1891.

he declared that nationalism is the signal given by God to the limitations of all peoples. "Quando Dio creo' l'Italia ei sorrise a Lei e diede ad essa per confine due sublimi cose che egli pose in Europa simbolo dell'eterno potere: Le Alpi ed il Mare....e dove le montagne non la cingono, la cinge il Mare, che fu detto dai nostri antenati: il mare Nostro." (1) He claimed that in spite of these tyrannical confines and conquerors, the attempts in oppressing and dividing her were unsuccessful and these could not destroy the name of Italy, nor could they withhold the inherent energy of this race.

Mazzini affirms that Italy has the mission to civilize the world. He wishes that she be the leader of the movement establishing republics in Europe - - - which, at some later date, being a federation, would constitute the United States of Europe.

A matter which caused a great deal of discussion amongst philosophers, politicians and patriots, was the weighty problem of Rome, which belonged to the Popes. There were those who sustained that Rome should be excluded from the new Italian state, in order that it could be left freely under the dominion of the Pope. Mazzini however, made himself clear as to this question: "Voi non potete avere una patria senza Roma.....senza Roma non e' possibile l'Italia. Essa e' il santuario della Nazione. Come i Crociati si mossero al grido di Gerusalemme, voi dovete avanzarvi al grido di Roma, e dovete aver pace finche' la bandiera d'Italia sventoli sui sette Colli. Da Roma sola deve venire la parola dell'Unita' moderna." (2)

(1) Giuseppe Mazzini - per Gaetano Salvemini Page 78. La Voce - Societa' Anonima Editrice Roma 1920

(2) Onorato Gaetani di Castemola - L'Idea Nazionale nella letteratura Italiana - Page 13. Firenze - Tipografia Galileana 1906
Mazzini - Scritti editi e inediti V. XI p. 63-66 e seg. Roma 1861-1891.

With all his writings Mazzini was able to provoke enthusiasm, action, sacrifice, to such an extent that it can be said that he formed the character of the Italy of a later day; and he provided the basis, for an ideal of nationalism, especially so in those expressions on international politics which can be looked upon as "il suo testamento politico". (1)

It may be said of Mazzini that he was a political idealist, with a prophetic fire on his lips and in his writings.

Gioberti Vincenzo (1801-1852) also had a fervid admiration for Italy, and gave forth the product of his talent to augment the prestige of Italy in Europe and encourage the Italians in their arduous attempt. The eloquence and spirit of a book published in 1843, by him, is seen by its very title; "il Primato Morale e Civile degli Italiani."

Gioberti, like Mazzini, also said that Italy because of her history, and by her very nature was the mother nation of mankind, destined by Providence to exercise a moral and civil primacy - - and to guide the other nations onto the paths of civilization, and initiate a new era amongst these nations. But while Mazzini was thinking of a unification for the revolution - Gioberti was thinking of an Italian federation, guided by His Holiness the Pope.

Thus as Mazzini visualized Italy the instigator of the formation of republics in Europe, so did Gioberti cherish the future of Italy as being that of a great democratic power in the modern sense of the word. Mazzini thought the confines of Italy should be to the Alps, and in the east should include Fiume; Gioberti even went further and declared that the entire eastern coast of the Adriatic with its islands

(1) Giuseppe Mazzini - Scritti scelti e commentati da Carlo Cantinori. Milano - Vallardi 1915.

belonged to Italy. Gioberti however unlike Mazzini, did not have the good fortune of seeing Italy united; but in the days that followed the destruction of Novara, in 1851, he left another book to Italy, entitled "Il Rinovamento Civile d'Italia", which was a modification of certain political ideas he had formerly expressed in his "Primato".

Mazzini and Gioberti may be considered as the prophets of the Risorgimento, even though Mazzini lived to see the sun set on his dream of a republic and Gioberti had to renounce his Guelphism and see the unity of the nation accomplished by means of the Sabauda Monarchy.

Even Abbot Antonio Rosmini (1797-1855), the famous author of the "Cinque piaghe della Chiesa", and of that prodigious work "Nuovo saggio sulle origini delle idee", showed unmistakeable thoughts of Italianism in his various social and philosophical treatises. And the same may be said of Terenzio Mamiani 1799-1855.(1)

But the aspirations of the nation were manifested in another form of literature: the romance.

When it seemed that the hour of doom for the new cause had arrived, the historical romance appeared to re-awaken the interests of the masses to the glory and victories of the past, in order that they might be moved to action in the present.

Amongst those who are worthy of special mention because of their brilliant works, may be mentioned:

Massimo D'azeglio (1798-1866), son-in-law of Alessandro Mazzini, was expelled from Torino and Toscana because of his liberal ideas; he fought in the war of '48 with Austria - - at Firenze he continued

(1) Rosmini Serbati Antonio - The origin of ideas - Translated from the fifth Ed. of the: Nuovo Saggio sulle origini delle idee - Vol. I - 3 London. K. Paul Trench 1883. Terenzio Mamiani - Scelta di prose e poesie a cura di Mestica - Citta' di Castello - Lapi 1886.

to defend the idea of liberty for the patria. He was a minister in Piemonte under Vittorio Emmanuele. He put ardent Italian sentiments in his writings. In "Miei Ricordi" he narrated how he actually heard those memorable words from King Carlo Alberto, "La mia vita, la vita dei miei figli, le mie armi, le mie fortune, il mio esercito, tutto sara' speso per la causa Italiana." (1)

His novels "Ettore Fieramosca" and "Nicolo dei Lapi" moved the hearts of millions of Italians. In these writings were included the most sublime and noble sentiment towards the patria.

Another novelist, who created a furore and who shook many from the political apathy which was prevalent, was Domenico Guerrazzi (1804-1873). Ardent liberal, an indefatigable conspirator; he was held a prisoner in 1830 at Montepulciano, because he had been too frank in his eulogy of a courageous Livornese soldier of the Napoleonic wars.

He was a prisoner in Portoferraio during the years 1831-1834, where he wrote "L'assedio di Firenze".

Later he wrote "Vita degli uomini illustri", "L'assedio di Roma," "Beatrice Cenci," "Isabella Orsini", etc. In all these writings he showed his evident hatred for all the oppressors and he stressed the need of freedom of the waters. He was an efficacious champion and was greatly admired by the public.

From his oration on Cosimo del Fante.....

"Ora nuovamente mi e' dolce di rivolgermi a voi, giovani fratelli. Vedete l'onore italiano com' e' vilipeso. Sentite qual ne ricorra

(1) Massimo D'Azeglio - I miei ricordi. Vol. II Page 462
Seconda Edizione. Firenze - G. Barbera Editore 1867.

di provvedere alla fama nostra. Una gente che altra volta chiamammo barbara, come esempio di barbarie ci addita. Siate grandi....Ne mi rispondete: Che giova affannarci...Non hai tu scritto, che gli uomini saranno sempre infelici? Ma io ho scritto ancora che voi potevate diventare potenti.....Operiamo magnanimamente....(1)

Ippolito Nievo (1831-1861) an ardent patriot, who fought with Garibaldi in '59 and in '60 and took part in the campaign of Sicily, wrote two admirable romances which resound with patriotic fervor: "Il Conte Pecoraio" and "Angelo di Bonta'".

His book, "Le confessioni di un ottuagenario" which is nothing more than an historical autobiagraphic novel, spoke of the vicissitudes of the Italian revolution and also exalted the heroes of that era.

Michele Amari (1806-1889), a minister in Sicily under Garibaldi and minister of Public Instruction at Torino, wrote "Il Vespro Siciliano", a book which tended to show that the historical insurrection was an act done with the common accordance of the people, an act genuinely of the people. (2)

Before mentioning the poets who had written prior to the Italian Revolution and who later wrote of their heroism in that war, should be mentioned amongst the spirited and patriotic literary men, Luigi Settembrini (1813-1877), a tireless conspirator sentenced to die, then later imprisoned in the dungeon of Santo Stefano. During his imprisonment he translated the works of Luciano. In his works, and

(1) Domenico Guerrazzi - Orazioni funebri d'illustri Italiani - Page 77 V Ediz. Firenze - Le Monnier 1856.

(2) M. Amari - La guerra del Vespro Siciliano - 4th Edition (Prima Fiorentina) - ~~ritoccata e accresciuta dall'Autore e corredata da nuovi documenti.~~ Firenze - Le Monnier 1851.

especially in his "Lezioni di Letteratura Italiana", he lauded the efforts towards the movement of liberation and decidely shows his unconquerable hatred for all its oppressors, naming the Pope among them. Especially worthy of mention are the pages within which he recalls the Italian people to all their liberties and all the powers of their geniuses. In enumerating those who wrote poetry during and before the epic struggle which takes in the years 1848 to 1870, it is highly impossible to make any selection because it was a whole nation that wrote; an entire nation that fought and wrote. It is only necessary to cite but a few of these authors, because the number is so large as to render such an effort a prodigious monotony.

The first mentionable, not in order of time but because of his exceptional colorfulness, is one who can be put amongst the more important poets, Giuseppe Garibaldi. (1807-1882)

It is well known by all that this soldier, called the "Leone di Caprera", showed by deeds his poetic ardor; but not everyone knows that he was also a poet in the true and proper sense of the word. He wrote in verses which have been highly praised. The greater part of which was published after his death. But his lyrics were heard of even when he was in that then distant America. He always had his eyes and his heart turned to the happenings in Italy.

From America, writing of Rome and of her political overthrow, he wrote:

"Io la vorrei deserta
I suoi palazzi infranti
Pria di vederla trepida
Sotto il baston del vandalo." (1)

In his utterings, delivered to the people at various oc-

(1) Garibaldi - G. Guerzoni - Vol. I Page 73 1807-1859 -2nd Edition Firenzi G. Barbera 1882.

casions, he electrified the most disinterested and listless. (1)

Of Poerio Alessandro (1802-1848) it may be said that he had poetry on his lips and heroism in his soul. He fought in 1848 with Guglielmo Pepe at Venezia. He was wounded in the heroic retreat and died with the name of Italy on his lips. He wrote poetry which was effectual because of its noble sentiment.

Notable and popular is his "Risorgimento"

"Non fiori, non carmi
Degli avi nell'ossa
Ma i suoni sian d'armi
Ma i serti sien l'opre,
Ma tutta sia scossa
Da guerra la terra.....
Oh Italia, nessuno
Stranier ti fu pio;
Errare dall'uno
Nell'altro servaggio
T'incresca, per Dio...
Fiorente, possente,
D'un solo linguaggio,
Alfine in te stessa,
O patria vagante,
Eleggi tornar,
Ti leva gigante,
T'accampa inaccesa
Sui monti e sul mar.....(2)

(1) Giuseppe Garibaldi - Memorie autobiografiche - 9 Edizione - Firenze G. Barbera 1888.

(2) Francesco Torraca - Manuale della Letteratura Italiana Vol. III Page 646 Terza Edizione - Firenze - Sansoni - Editore.

Aleardo Aleardi (1812-1878) with the gallows staring him in the face conspired for his country and was thrown into that terrible prison of Mantova then moved into the fortress of Yosepkstack. Greater love for Italy than his cannot be found. Especially worthy of mention, because of their beauty andinspiration are two poems: "Le citta' Italiane", "I sette soldati" (1)

Gazzoletti Antonio (1813-1866) was born in Trentino but wrote against Austrian persecutions. His works were also of a notable quality, and especially his "S. Paolo"--which is fervid with patriotic expressions. (2)

Giovanni Prati (1814-1884), one of the best writers of Italian literature, wrote poems and tragedies which are vibrant throughout with their patriotic phrases. He raised the hopes of all Italy with his "Edmengarda" and pointed out Italy's redemption in "Carlo Alberto" and "Vittorio Emmanuele, di Savoia". Because of this he was persecuted and expelled from the country as being a dangerous man; but notwithstanding all this, his fame increased and he was looked upon as the prophet of Italy's destinies. (3)

Goffredo Mameli (1828-1849), a sublime figure both as a poet, and a hero, aroused for all times the admiration and gratitude of the Italians. He fought with ardor at Rome in 1848. His love for the cause of liberty knew no bounds. He fell uttering the words of the poem: "Fratelli d'Italia, l'Italia s'e' desta". Carducci wrote

(1) Aleardi Aleardo in G. Carducci - Primavera e fiore della Lirica Italiana. Tomo II page 676 G. C. Sansoni, Firenze.
Raffaelo Barbera I poeti Italiani nel Secolo XIX page 945 - Edition of Fratelli Treves 1916 Milano

(2) Gazzoletti A. - Tragedia di S. Paolo, con note storiche - e varianti. 2nd Ediz. Galleria Teatrale Barbini Milano 1873.

(3) G. Prati - Patria - Poesie varie - Edite da Malagodi - Scrittori d'Italia - Bari.

that that hymn resounded throughout the land and on all battlefields. Here are some of its lines (1).

Inno di Mameli

Fratelli d'Italia
L'Italia s'e' desta,
Dell'Elmo di Scipio
S'e' cinta la testa
Dov'e' la vittoria?
Le porga la chioma
Che schiava di Roma
Iddio la creo'.
Noi siam da secoli
Calpesti e derisi,
Perchè non siam popolo
Perchè sia divisi;
Raccolgaci un'unica
Bandiera, una speme
Di fonderci insieme
Già l'ora suono'.
Uniamoci, amiamoci
L'unione e l'amore
Rivelano ai popoli
Le vie del Signore.
Giuriamo far libero
Il suolo natio,
Uniti, per Dio
Chi vincer ci puo'?
Dall'alpi a Sicilia
Dovunque e' Legnago,

(1) Giosue' Carducci - Prose 1859 - 1903 Page 812 Edizione definitiva. Bologna - Niccola Zanichelli - Editore

Ogni uom di Ferruccio
Ha il cuore e la mano.
I bimbi d'Italia
Si chiaman Balilla
I suoni di squilla
I vespri suono';
Son giunchi che piegano
Le spade vendute;
Gia' l'aquila d'Austria
Le penne ha perdute
Il sangue d'Italia
Beve', col cosacco
Il sangue polacco,
Ma il cor le brucio'.... (1)

Fusinato Arnaldo (1817-1888) was a courageous soldier in the war of independence. His poems wonderfully portray the years between 1840-1850. His poetic form is sweet and melodious. Especial mention may be made of these patriotic sentiments: "Lo studente di Padova", "Le due gemelle" and "Le due Madri". (2)

Angelo Brofferio (1802-1866) was always an enthusiastic apostle of liberty and may be said to have been an advanced sentinel of the Italian Risorgimento. In 1866 he was given the task of writing a hymn for the Italian army. He wrote that prophetic hymn, which became immensely popular and was sung by thousands of voices.

"Delle spade al fiero lampo
Prenci e popoli chiamo'

(1) Goffredo Mameli, in Antologia Italica di Guido Mazzoni, Enrico Bianchi. Page 348. Firenze R. Bemporad e Figlio, Editori.

(2) Amaldo Fusinato - In: I poeti Italiani del Sec. XIX - Page 913 Edition as aforementioned.

Italiani, al campo al campo,

E' la madre che chiamo'" (1)

Giuseppe Giusti (1809-1850) - that witty and cynical Tuscan poet, who unrelentlessly plagued his oppressors - laughed and made others laugh concerning them by means of his satirical poems. More harm was wrought to the prestige of the invading governments and strangers by these writings than any other literary composition. Especially renowned is his poem "Lo stivale", (Italy), in which is described her beauty, her wretched political and social conditions - - and continues:

"E intanto eccomi qui roso, negletto
Sbrancicato da tutti, e tutto mota
E qualche gamba da gran tempo aspetto
Che mi levi le grinze e che mi scuota
Non tedesca, s'intende, ne' Francese
Ma una gamba vorrei del mio paese,

----------and after having said that the enterprise is difficult and added that with a little patience it would be possible to succeed in putting together the pieces of the boot, he concluded,

"Se volete rimettermi davvero
Fatemi con prudenza e con amore,
Tutto d'un pezzo e tutto d'un colore,
Scavizzolate all'ultimo se v'e',
Un uomo pur che sia, fuorche poltrone;
E se quando a costui mi trovo un pie'
Si figurasse qualche buon padrone
Di far con meco il solito mestiere.....
Io piglieremo a calci nel sedere (2)

(1) Angelo Brofferio, in Antologia Italica compilata da Guido Mazzoni Enrico Bianchi, Page 367. Firenze - R. Bemporad E Figlio. Edit

(2) Giuseppe Guisti - Poesie Edite e inedite - Page 16. Nuova Ediz. Sesta ristampa. Firenze - Felice Le Monnier Edit. 1917.

Guisti, wrote to his friend Meyer in reference to this poem, that it was"uno svegliarino" with respect to the history of Italy.

Beautiful and graceful is the poem written (1835) on the occasion of the death of that tyrannical and cruel Francesco I D'Asburgo, the oppressor of the liberal Italians:

"Dies irae. E' morto Cecco
Gli e' venuto un tiro secco
Ci levo' l'incomodo.
Un ribelle mal di petto
Te lo stese al cataletto;
Sia laudato il medico....
Ride Italia al caso reo,
E dall'Alpi al Lilibeo
I suoi re si purgano.
Non temete, lo stivale
Non puo mettersi il gambale;
Dorme il calzolaio.
Ma silenzio...Odo il cannone:
Non e' nulla: altro padrone,
Habemus Ponteficem. (1)

Luigi Mercantini (1821-1872) celebrated the Italian Revolution by composing warlike hymns which were sung by the hunters of the Alps. One of his most popular songs was "L'Inno di Garibaldi", set to music by Oliviero Olivieri;

"Si scuopron le tombe - Si levano i morti
I martiri nostri - son tutti risorti.
Le spade nel pugno - gli allori alle chiome,
La fiamma ed il nome - D'Italia nel cor.
Veniamo, veniamo - su o giovani schiere

(1) Giuseppe Giusti - Poesie Edite e inedite Page 8. Edition as aforementioned.

Su al vento per tutte - le nostre bandiere
Su tutti col ferro - su, tutti col fuoco
Su, tutti col fuoco - d'Italia nel cor.
Va' fuori d'Italia,
Va' fuori ch'e' l'ora,
Va' fuori d'Italia
Va' fuori, stranier." (1)

Among others who wrote most efficaciously and enthusiastically for the fatherland were also Luigi Carrer (1801-1850) composer of the beautiful "Canto di Guerra"; Arnaldo Fusinato (1817-1899), writer of those praise-worthy poems "Alla Vigilia della Battaglia" ed "Cantata di Guerra" (1848); and Vincenzo Riccardi (1829-1877) composer of the popular song, written in June 4, 1860, "I campi di Magenta," (2, 3, 4,)

Francesco Dell'Ongaro (1808-1873) was another popular poet of this time and his two most well-liked odes are immemorial; "Garibaldi in Sicilia" and "i tre colori" (unostornello):

"E lo mio amor se n'e' ito a Siena
M'ha porto il brigidin di due colori:
Il bianco e' quella fe' che c'incatena,
Il rosso, e' l'allegria de' nostri cuori;

(1) Luigi Mercantini (Canti) - Nuova Ediz. di molte poesie inedite e un discorso di G. Mestica. Page 318 - Milano. Oreste Ferrario 1885.

(2) Luigi Carrer - Canto di Guerra, in Poeti Italiani del Sec. XIX Page 591. Edition as aforementioned.

(3) Arnaldo Fusinato in (come sopra) Page 927.

(4) Vincenzo Riccardi (come sopra) Page 1050.

Ci mettero' una foglia di verbena
Ch'io stessa alimentai di freschi umori,
E gli diro', che il verde il rosso e il bianco
Gli stanno bene con la spada al fianco;
E gli diro' che il bianco e'l verde e il rosso
Vuol dire che Italia il suo giogo l'ha scosso.
E gli diro' che 'l rosso, il bianco e 'l verde
E' un terno che si giuoca e non si perde.

Roma 2 Ottobre 1810.-

O Roma, io m'nginocchio e ti saluto
Libera alfin dalle tue ritorte.
Salve, o citta' di Scevola e di Bruto
Nata a sperare ed a patir da forte.
Ti reco giubilando, il mio tributo.
Io che gridai coi mille: O Roma o morte.
Piu` non ti dico la citta' del mondo:
Chi troppo sale s'avvincina al fondo.
Piu` non ti grido la citta' di Giano
Guarda sempre dinanzi e andrai lontano (1)

The great poet of the reawakened and new Italy was Giosue' Carducci (1836-1907). He wrote and worked for the glory of Italy. Although a republican idealist, he adhered to the establishment of a monarchy only as a medium of happiness and welfare for the fatherland. The latin Italy, Italy in her glory of the past, and Italy of the future was all that the poet lived and wrote for. It is right-

(1) Francesco Dall'Ongaro in Poeti Italiani del secolo XIX Page 736. 732. 733. Edition as aforementioned.

fully said of Carducci that he felt "il presente con l'animo antico."

V. From the Capture of Rome (1870) to the Taking of Fiume. (1920)

After the realization and accomplishment of a united Italy which was brought about through the breaking down of the Porta Pia (20 Settembre 1870), Italy commenced to organize and adjust her economic, political and social world.

With this set determination in mind, Italy made rapid strides towards her stabilization and recognition among the nations of the world. So miraculously speedy has been the advancement of this Latin country that in the course of a few decades, she has proven her heredity as a people of that ancient greatness, Rome. At present Italy assists at all international conventions and is recognized as one of the leading nations of the world.

But during this work of adjustment and development, she never forgot the so called "terre irredente"; Trento, Trieste, Fiume etc.

The call of irredentism continuously echoed and reechoed in Italy after 1870, and political groupings attempted to muffle the appeal but these attempts were only momentarily successful in withholding what was inevitable.

It is an obvious fact that that cry of Virgil "Italiam quaero patriam", was carried through the centuries up to the present day. Dante also had indicated the limits of Italy up to the Golfo del Guarnaro.

When a monument was raised in honor of Dante in Trento, Carducci said that God had committed Italy to the mercy of Dante ---- "Che si spazzia di ben 500 anni sul tremendo spalto: Ed or s'e' fermo e par che aspetti Trento". (1) Gioberti had included Fiume within the Italian boundaries.

(1) Giosue Carducci - Poesie - Page 1008. 1850 - 1900. 2nd Edizione Bologna 1902 - Zanichelli Editore

Nicolo' Tommaseo (1802-1873), a famous man of letters and ardent patriot, in the matter of the confines of Italy assigned by Dante, wrote: "Dante m'esilia me, il disgraziato; Iddio gli perdoni, egli non sapeva quello che si facesse," (1) and in his poem "Alla Dalmazia", calls Dalmazia the "seconda Italia", (2)

Mazzini's thoughts on this matter have already been stated. Gozzoletti, whom we have already mentioned, composed cantos on irredentism. Also Giovanni Prati, a native of Tirolo, had clearly expressed his sentiments:

"Sinche' al mio verde Tirolo è tolto
Veder l'arrivo delle tue squadre,
E con letizia di figlio in volto
Mia dolce Italia, baciar la madre;
S'in ch' io non odo le mute squille
Suonare a gloria nelle mie ville;
Ne' la tua spada, ne' il tuo palvese
Proteggere i varchi del mio paese
No, non son pago, chiedo e richiedo
Da mane a sera la patria mia." (3)

In 1886 Carducci, in addressing his electors of Pisa, said he believed in rendering the king the highest honor possible when he pictures the latter on the Alpi Giulie at the head of his people, with

(1) Il primo esilio di Nicolo' Tommaseo Lettere Scritte a Cesare Cantu' Page 134. Edit. E. Verga-Milano.

(2) Poesie: La Dalmazia Page 37. Firenze 1911.

(3) Giovanni Prati in Poeti Italiani del Sec. XIX Page 829 Raffaello Barbera, Compilatore Milano - Fratelli Treves. 1916

sword in hand designating the natural boundaries of Italy. (1)

And years before he had sung:

"Oh il bel mare di Trieste, ai poggi, agli animi...
Volate col nuovo anno, antichi versi Italici.
Nei rai del sol che S. Petronio imporpora,
Volate di S. Giusto sovra i romani ruderi;
Salutate nel golfo di Giustinopoli,
Gemma dell'Istria e il verde porto e il
leon di Muggia,
Salutate il divin riso dell'Adria,
Fin dove Pola i templi ostenta a Roma e a Cesare,
Poi presso l'una over ancor tra due popoli
Wuckeman guarda, che armato accampasi
Sul nostro suolo, cantate: Italia, Italia, Italia..
(2)

Even in novels was the appeal of irredentism heard. I merely mention Daniele Cortis, of Antonio Fogazzaro, protagonist of the romance. He said that the monarchy was capable of completing the lesson in geography that Vittorio Emanuele had given Europe. (3)

There was also Domenico Carbone who wrote: "No, non temete. La madre cui far tolti i figli, non ha pace infin che tutti al suolo antico non il avra' raccolti". (4)

(1) Giosue' Carducci - Prose - 1859-1903 Edizione definitiva Page 1118 Bologna - Niccola Zanichelli - Editore

(2) Carducci Giosue' - Poesie - Page 851 1850-1900 2nd Edizione Bologna 1902 Zanichelli - Editore

(3) Antonio Fogazzaro - Daniele Cortis II Ediz. Torino F. Casanova 1886

(4) Domenico Carbone - Poesie scritte nel 1878 - Raccolte da G. C. Carbone Firenze 1885.

and Francesco Baludri, of Trieste:

".....ogni speco
Ogni marmo, di Roma a' una favilla
E d'un remoto rugghio manda l'eco" (1)

An interesting volume of Italian poets beyond the Italian confines, was published a few years ago in Firenze by Giuseppe Picciola, entitled "Poeti Italiani d'oltre confine." (2)

When the World War broke out in 1914, the Italian government decided to remain neutral even though it was a member of an alliance with Germany and Austria. She did not enter the war until 1915, and with the Allies and against Germany. One of the contributing factors of the entry in the war against Germany was Benito Mussolini. As a newspaper editor, his writings were so fervent and forceful as to make a deep impression on the Italian people. Upon the declaration of war, he took his place in the fighting forces. As a humble soldier - and later as a sergeant - he kept up his writings inspiring the Italian forces and populace. These writings are now published as "Il Mio Diario di Guerra." (3)

During the war a song which moved the patriotism and emotions of the Italian forces - towards the acquisition of Trent and Trieste was "Le Campane di San Giusti". It was on the lips of every soldier, every man, woman, and child. The words and melody were simple but touching.

(1) Francesco Baludri - in G. Picciola. I Poeti Italiani d'oltre confine. Firenze 1885.

(2) G. Picciola - I poeti Italiani d'oltre confine. Firenze 1885.

(3) Benito Mussolini - "Il Mio Diario di Guerra"

"Le campane di San Giusti
Canton tutte con ardore
O Italia O Italia
Del mio cuore,
Tu ci vieni a liberar."

A few days before Italy declared war on Austria, Luigi Siciliani published a book which concentrated an appeal to free the Italian cities which were still under Austrian domination - (1)

"Segno candido o cruento
Del novel Risorgimento,
Di a Trieste, a Zara, a Trento:
La gran madre Italia è qui." (2)

The work of Sem Benelli written in the trenches just before the taking of Gorizia entitled "l'Altare" was widely acclaimed in Italy. That altar (il Corso) was the altar of the victorious patria;

"Su quest'altare e' salita
Omai la vittoria
Per porre l'anello d'Italia
In dito a Trieste".

and.....

"O patria multanime, sposata
Ogni giorno dal sole.....
Tu devi ora patire
Il patimento che ti fara' sacra." (3)

(1) L. Siciliani - Per consolare l'anima Dum Romae consulitur. Milano 1920.

(2) Antonio Cippico - Croce Rossa. Udine 1915.

(3) Sem Benelli - L'Altare - Carme ~~migli~~ - Page 4. Fratelli Treves Milano 1916.

But the one who had, more than any other poet, holy passion for the "terre irredente", is the soldier poet, Gabriele D'Annunzio. For those lands he not only fought heroically, but also wrote poems - imbued with a resolution that instigated the arduous patriots of his country to perform miraculous wonders. His two books worthy of its sentiment and form were "Le canzoni delle gesta d'oltremare" and "Per la piu' Grande Italia". With these he created a sort of romance about Italy and also gave a new conception of the destiny of Italy as a great nation and heir to the glories of Rome.

"Verra', verra' sul suo cavallo
Con giovin chioma,
Torra' il nero ed il giallo
Vessillo dal tuo sacro monte
Che serba il vestigio di Roma.
Ridere sull'antica fronte
Vedrai le sue vergini stelle
Più oltre, più oltre
Verso le marine sorelle;
Anche udra' anche udir nel Quarnaro
I canti d'Italia sul vento,
Non piangere anima di Trento
La tua calpestata corona.
Rileviti il tuo pianto amaro
Dimentica il male, se puoi
Non fare lamento. Perdona,
Prepara in silenzio gli eroi." (1)

(1) Gabriele D'Annunzio - Laudi del cielo, del mare, della terra e degli eroi - Libro II Eletra - Page 25 Milano - Treves 1920.

On the victory of Vittorio Veneto and on the taking of Fiume (1924), the aspirations of so many generations of Italians were satisfied, and the Italian people in reflection of their past, the various fights and the superhuman sacrifices that their unity demanded, have erected a monument which is called "Italia" in gratitude to those who by the sword, or with thought, or with the pen wished and fought and strove to create this reality.

Barbera, Raffaello - I Poeti Italiani nel Secolo XIX

1916 - Fratelli Treves, Milano

THE CONTRIBUTION OF ITALIAN LITERATURE TOWARD THE UNIFICATION OF ITALY

SUMMARY

From a mere "geographical expression" in 1848 to one of the leading nations of Europe is the almost increditable story of Italy. From a football of warring tribes and princes to a national unity holding a leading position among the nations of the world is the miraculous contribution to world's history by the Italians during the past three score of years.

This superhuman development from a bleeding victim of the greed and conquest of barbarous tribes to a solid independence commanding respect was in great part the result of the nation's literature. The power of a group of over forty millions of people to will to-gether, think to-gether, and act to-gether was created in large measure by the psychological effect of the literary work of patriotically inspired writers who had the breath of vision to see the possibilities of the natural capabilities of their people.

A resume' of the bits of literature forming this powerful factor has been the aim of this thesis.

I. From Virgil (70) to Dante (1265)

The writer sought the source of this germ of unification in the writings of Virgil who clearly defined the national aspirations of the inhabitants of Italy when he caused Eneid to utter the significant phrase: "Italiam quaero patriam." The signs of Italianism were found through the middle ages in the writings of Gregorio il Grande, during the war of the Republic of Pisana with the Saracens about the year 1088, during the war between the potent Federico Barbarossa and the Lega

Lombarda about the year 1177; and writings of Buoncompagno da Signa.

II. From Dante (1265) to the French Revolution (1789)

Then came Dante with his colossal contribution in welding together the minds of the people into a national unity not only of by the universal adoption of a common language but by his inspirational statements, giving himself the appellation of "L'umile Italiano," the expression of his wish that Italy be not a servant but "donna di Provincie". Petrarca also unmistakably demonstrated his love for Italy and whether he spoke of a monarchy or republic, she was strictly and solely Italian.

Towards the end of the fourteenth century, sentiments of Italianity and the necessity of an Italian redemption were most notably accentuated by the works of Gian Galeazzo Visconti, Francesco Vannozza, and Simone Serdini.

In the fifteenth century, when the word "Risorgimento" bore fruit, Cantu and men like Francesco Barbaro made constant appeals for Italian liberty. Pantano continually mentioned an Italian peace, an Italian tranquility and an united Italy. Benedetto Cariteo and Matteo Mario Boiardo contributed their share of literature on this ever growing theme.

Then came Ariosto who thru "Orlando Furioso" spoke directly to Italy and reproached the people for taking arms against brothers. He remonstrated to the Spaniards, and the French, and the Swiss and the Germans to go elsewhere and not bother the people of Italy.

In the sixteenth century, the large monarchies of Europe became consolidated; and Italy, which had not yet been constitued into a nation, created her moral unity through literature. She revealed this creation in her classics and in the Italianism of her language. There were the works of Molza, Folengo, Guidiccioni, culminating in

the clear and explicit conception of the political unity of Italy as proclaimed by the greatest practical genius that Italy had had, Nicolo' Machiavelli. His book "Il Principe" brings forth his conception of Italy as "la Patria," an autonomous and independent nation. His program, which later generations successfully executed, can be summarized in these three words: "Patria, virtu', gloria".

Francesco Guicciardini, a contemporary of Macchiavelli, in his twenty volume work, contributed what DeSanctis called the most important product of an Italian mind, for its intellectual potency.

During the seventeenth and eighteenth centuries, the interest of the risorgimento seemed on the wane for Italy as a nation was dead; but nevertheless the ideal of a future insurrection was still alive and kept so by literature. Tasso deserves credit for maintaining the ideal aflame when he wrote that Italy is a slave to no one but God. Gabriello emphasized Italianism. Campanella and Traiano, as well as Testi did their share.

A century later (1739) when the Dukes of Savoy acquired the title of King of Sardinia, the historian Pietro Giannone, author of a history of the kingdom of Naples, wrote that the other princes should follow the example of the House of Savoy and that they would see Italy snatched from servitude back to the glory of old, and as a result was imprisoned for treason. Vincenzo da Filicaia dedicated a touching sonnet "All'Italia". Galiani, Genovesi, Verri, and Beccaria did not overlook the spirit of unification in their writings.

But the clearest concept of the necessity and possibility of Italian Unity came in the period immediately preceding the French Revolution through the potent intrumentality of the greatest Italian tragic poet, Vittorio Alfieri. From his earliest years he most passionately loved Italy, and albeit Italy seemed so degenerated, he

believed in a future Italy, comparable to the ancient nations. Alfieri supplied just what Italy lacked at the time, a tragic poet. Volumes could be written on the contribution of Alfieri towards the unification of Italy.

III From the French Revolution (1789) to the Beginning of the Italian Insurrection, 1820-1821

During the period from the French Revolution to the beginning of the Italian Insurrection, there continued the work of preparation, intellectual and moral, towards the ideal of independence, unity and liberty cherished by Dante and other illustrious Italians down to Alfieri. The man who seemed willing to continue the work done by Alfieri was Abbe' Vincenzo Monti; then came Pindemente Ippolito who hailed the Italian three colored banner as the national flag; then came Giovanni Fantomi acclaiming liberty. During this period many historians took part in reawakening the national sentiment. There was Carlo Botta who was sentenced to two years in prison for provoking the patriotic and liberal movement in Piedmont. Pietro Giordano emphasized the necessity of military training and conscription, in the word of to-day, preparedness. Then there were Colletta, de Sismondi, and Pagano. But discouragement seized a number of writers; Ugo Foscolo being a good example. But men like Giambattista Niccolini rekindles Italy's hopes and prepared her people for action. Giacomo Leopardi, called by DeSanctis a poet of sorrow did not fail to express his love for la patria. Finally this period ended with the foudning of the periodical, "Il Caffe'", a publication which lasted two years and to which many illustrious Italians contributed, which discussed not only art, science, and literature but also political problems educating public sentiment to patriotic aspirations.

IV From the Beginning of the Italian Insurrection (1820-1821) to the Seizure of Rome (1870)

De Sanctis wrote that the year 1815 was one of the most memorable for Italy although, as usual, she got the worst of it. She was divided into small states and the chains of oppression became heavier and more intolerable than ever. But by this time the people of Italy realized their predicament and visualized their unity and the necessity of throwing off the yoke of tyranny. The whole population was discussing, plotting, writing. Rossetti wrote a fiery song which was sought to be suppressed in vain. Alessandro Manzoni wrote on the ideals represenfed by the words "Liberty, Equality and Fraternity". Then Silvio Pellico made a deep impression by "Le Mie Prigioni". Then there was the warm and passionate poetry of Berchet, a contemporary of Pellico. Among the historians who helped were Balbo, Cino, La Farina, and Vannucci. Among the philosophers the leader was Mazzini. He has been considered a prophet with another leader in thought, Gioberti. Still another leader of the masses was Massimo D'Arzeglio, son-in-law of Mazzini who was expelled from Torino and Toscana because of his liberal ideas. The novelist Guerrazzi deserved mention. Two romances by Ippolito Nievo had fruitful results. Amari, Settembrini, as well as the great soldier Garibaldi should be listed with Alesandro Poerio, Aleardi, Gazzoletti, Prati Mameli and a long list of other.

Giuseppe Giusti's satirical poems caused more harm to the prestige of the invading governments than any other literary composition.

Even a brief summary should include mention of Mercantim's most popular song "L'Inno di Garibaldi" and other warlike hymns.

The great poet of the reawakened and new Italy was Giosue' Carducci, who died in 1907. Although a republican idealist, he adhered to the establishment of a monarchy as the only medium of happiness and welfare of Italy, for whose glory he wrote and worked.

V From the Capture of Rome (1907) to the Taking of Fiume. (1920)

After the breaking down of the Porta Pia, Italy, commenced to organize and adjust her economic, political and social status. She did this miracolously speedily, in the course of a few decades, and has proven her heredity as a people of that ancient greatness, Rome; for she soon was recognized as a leading nation of Europe, assisting at all international conventions.

During this adjustment, she did not forget her so called "Terre irredente", Trento, Trieste, Fiume, etc. The Italians bore in mind the preachments of Mazzini, Nicolo' Tommaseo, Prati, Carducci, Fogazzaro and numerous others on their subject. Pages could be written on the literary work as well as activity of D'Annunzio which culminated in the annexation of Fiume.

The summary would be incomplete without some notice being taken of Mussolini's writings before, and during, and after the world war. His present activity and speeches are common knowledge throughout the civilized world.

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